

KEEP THE FIRE ALIVE.

KERAMIC STUDIO

CONTRIBUTORS

JESSIE M. BARD
HARRIETTE B. BURT
KATHRYN E. CHERRY
M. W. CAUDLE
EDNA S. CAVE
MAUD CHAPIN
J. M. CULBERTSON
M. E. CLEMENS
GERTRUDE GILPIN
A. W. HECKMAN
MABEL E. HEAD
IDA A. JOHNSON
FRANCES ELLEN NEWMAN
MARGARET OVERBECK
HENRIETTA B. PAIST
C. L. WIARD
DAISY ZUG

MARCH MCMXIII Price 40c. Yearly Subscription \$4.00

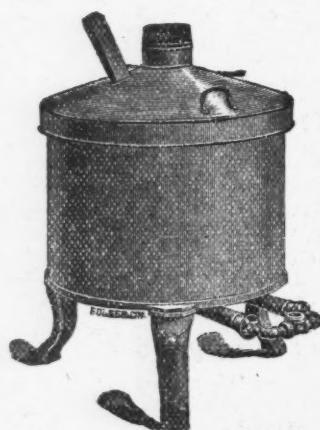
A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

The entire contents of this Magazine are covered by the general copyright, and the articles must not be reprinted without special permission

CONTENTS OF MARCH, 1913

	Page
Editorial Notes	225
Helpful Hints	245
Design	
Bowl, Gourd Motif	226-228
Hydrangea	227
Stock, Jilly	228
Service Plate	
Salad Bowl, Miner's Lettuce Motif	229
Lady Slipper	230-231
Salt Shakers and Cup and Saucer	232-233
Plate Designs	
Designs for Bowls, Insect Motif	234
Brodiaeas	
Border, Mimulus	235
Border, Mission Bells	236
Yellow Mariposa Lilies	237
Pink and Yellow Sand Verbenas	238
Border, California Poppy	238
Border, Manzanita	239
Border, Mimulus	240
Matilija Poppy	241
Wild Hollyhock	241
Plate, Wild Hollyhock Motif	242
Fairy Lantern	243
Answers to Correspondents.	244
Wild Aster (Supplement)	245
Small Bowl Design	245
Bitter Sweets	246
Gertrude Gilpin and M. E. Clemens	
Kathryn E. Cherry	245
Henrietta B. Paist	227
Margaret Overbeck	228
Mabel E. Head	229
M. W. Caudle	
Edna S. Cave	230-231
A. W. Heckman	232-233
Maud Chapin	234
Daisy Zug	235
J. M. Culbertson	236
Ida A. Johnson	237
J. M. Culbertson	238
J. M. Culbertson	238
Ida A. Johnson	239
J. M. Culbertson	240
J. M. Culbertson	241
Ida A. Johnson	241
J. M. Culbertson	241
J. M. Culbertson	242
J. M. Culbertson	243
J. M. Culbertson	244
J. M. Culbertson	245
C. L. Wiard	245
Frances Ellen Newman	245
Harriette B. Burt	246

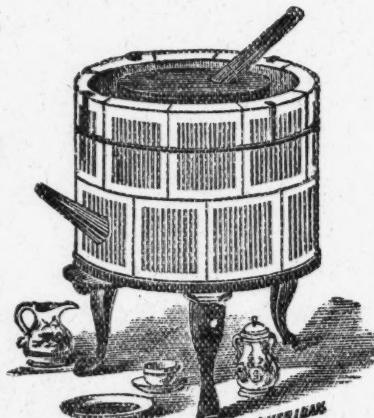
THE OLD RELIABLE 1879-1913 FITCH KILNS



The thousands of these Kilns in use testify to
their Good Qualities

THE ORIGINAL PORTABLE KILN

INEXPENSIVE TO BUY
COST LITTLE TO OPERATE



The only fuels which give perfect results in
Glaze and Color Tone

No. 2 Size 14 x 12 in.....\$30.00
No. 3 Size 16 x 19 in..... 40.00 } Gas Kiln 2 sizes

WRITE FOR DISCOUNTS.

No. 1 Size 10 x 12 in..... \$15.00
Charcoal Kiln 4 sizes. No. 2 Size 16 x 12 in..... 20.00
No. 3 Size 16 x 15 in..... 25.00
No. 4 Size 18 x 26 in..... 50.00

STEARNS, FITCH & CO., : SPRINGFIELD, OHIO



6

KERAMIC STUDIO

I

KERAMIC STUDIO

A MAGAZINE PUBLISHED MONTHLY
for the
DESIGNER—POTTER—DECORATOR—FIRER
AND CRAFTSMAN

Editor—Mrs. Adelaide Alsop-Robineau.

Publisher—KERAMIC STUDIO PUBLISHING COMPANY
Samuel Edouard Robineau, President; George H. Clark, Vice-President and Treasurer;
Adelaide Alsop-Robineau, Secretary.

SYRACUSE, N. Y.

Subscriptions

One year	\$4.00
One year, to all foreign countries within the Postal Union	4.00
Trial subscriptions, three months	1.00

Single copies 40 cents

CLUB RATES

Five subscriptions Each \$3.65

Ten subscriptions Each 3.50

General Advertisements

Copy must be sent on or before the 1st of month preceding date of issue.

Full page, 8 x 11	\$45.00	Eighth page, 2 3-4 x 4	\$9.00
Half page, 8 x 5 1/2	25.00	2 inch, single column, 4 in. wide.	7.00
Quarter page, 4 x 5 1/2	15.00	1 1/2 inch, single column, 4 in. wide	5.50
4 inches, single column, 4 inches wide	12.50	1 inch, single column, 4 inches wide	4.00
3 inch, single column, 4 inches wide	10.50	1/2 inch, single column, 4 inches wide	2.50

Discount 10 per cent. on yearly contracts only.

Teachers' Special Rates

Directory, 85 cents per issue; \$9 per year; payable in advance.
Card 1 x 3 and Directory \$2.50 per issue; \$24 per year, payable quarterly in advance.

Magazines sent free to all advertisers.

All communications and remittances should be sent to

KERAMIC STUDIO PUBLISHING COMPANY.
SYRACUSE, N. Y.

Copyrighted, 1912, by the Keramic Studio Publishing Co., Syracuse, N. Y.
Entered at the Post Office at Syracuse, N. Y., as Second Class Matter, August 2, 1899.

TEACH CHINA PAINTING

Why pay Twenty Dollars? for a course of 20 or 30 lessons in China Painting, when the very essence of such a course is thoroughly explained in a book that costs you but 25 cents? This book, entitled

COLORS AND COLORING IN CHINA PAINTING treats on colors, lustres, firing, flowers, fruits, harmony, high lights, shading, tinting, flushing, undertones, color schemes, backgrounds, etc. Contains charts showing 108 china colors. Price 25 cents postpaid. Send coin or money order

KERAMIC SUPPLY CO., 358 HUME-MANSUR BUILDING, INDIANAPOLIS, IND.

B. F. DRAKENFELD & CO.

ESTABLISHED 1869

CHINA COLORS

Sole American Selling Agents for the foremost European Manufactories

PREPARED GLAZES

Most complete line of Majolica and Matt Glazes

DECORATING SUPPLIES

Highest Grade French Brushes made especially for us for use with mineral colors

ROMAN GOLDS

The standard of excellence for over forty years

CATALOGUE MAILED FREE UPON APPLICATION

MAIN OFFICE

27 PARK PLACE - - - NEW YORK

BRANCHES: EAST LIVERPOOL, OHIO; CHICAGO, ILL.

F. W. Devoe & C. T. Reynolds Co.

DISTRIBUTING AGENTS FOR

HASBURG'S GOLD

Prepared Ready for Use on Glass Slabs 3x3 inches



THE ONLY GOLD on the market put up right. COST NO MORE than others and is WORTH MORE because it is better, goes further, works smoother, is purer, richer, and always uniform. ALL SHADES ALWAYS IN STOCK

F. W. Devoe & Co.'s Liquid Bright Gold FOR DECORATING CHINA AND EARTHENWARE

In Boxes Containing One Vial Liquid Gold and One Vial Essence for Thinning
By Box, 75 Cents. In Vials, Without Essence. By Vial, 50 Cents.

DEVOE'S OILS AND MEDIUMS

We manufacture and import all kinds of pencils and brushes for China Painting.

DIRECT IMPORTERS AND DEALERS OF ALL STANDARD CHINA COLORS

NEW YORK

CHICAGO

KANSAS CITY

Rosenthal Bavarian China

Artistic Shape, Quality Perfect
Price Moderate

THE "DONATELLO" PATTERN

"DONATELLO"
TEA C. & S. \$4 dz.
Bouillon C. & S. \$4.60 dz.

A plain line for china decorators immensely popular—shown in our latest China Book, No. 21. Mailed FREE. Postage 5 cents.

GEO. W. DAVIS & CO., Importers since 1888

2356 State Street, Rochester, N. Y.

Send For Our Illustrated Catalogue of CHINA to DECORATE

New and complete stock including all the latest shapes in French, German and Belleek Wares. Also our New American Ware which, like Belleek, needs but a light fire. Vases as low as 30c. Large tankards \$1. Special discount to teachers and academies.

HAVILAND DINNER SETS

Complete sets ready for immediate shipment. Derby and Ranson shapes. Special low net prices. Ask for illustrated price list.

SUPPLIES

Hasburg's Gold \$7.20 per dozen. 65c. per box. La Croix Colors 33 1/3% discount from manufacturer's list. All other goods at proportionate prices.

AGENTS FOR REVELATION CHINA KILNS
WRITE TO-DAY. KNOW OUR PRICES BEFORE YOU BUY
THE A. B. CLOSSON, JR., CO., CINCINNATI, O.

The Sixteen Numbers of "Palette and Bench" from Oct. 1908 to Jan. 1910, inclusive, bound in Yellow Buckram, 1 volume, \$5.00. Express prepaid. Keramic Studio Pub. Co.

When writing to advertisers please mention this magazine

THIS ADVERTISEMENT IS WORTH 10c

Return it to us with 40 cents and receive a box of
HUDSON'S 50 CENT GOLD

WHITE CHINA AND DECORATORS' SUPPLIES

HUDSON CHINA CO., 563 S. Salina St., SYRACUSE, N. Y.
 USE HUDSON'S 10 CENT COLORS

Willets' Belleek China

Highest grade china made for china painters
 Over seven hundred artistic shapes, glaze suitable
 for colors. Can be had of dealers.

Send for Catalogue of shapes to manufacturers,

New Jersey China Pottery Co.
 Trenton, New Jersey

**THE SALE OF THE
 Special List of Studies**

advertised in the January number and
 on our circulars will be continued un-
 til further notice.

KERAMIC STUDIO PUBLISHING CO., SYRACUSE, N. Y.

**TURPENTINE POISONING
 CAN BE PREVENTED BY USING
 CHINATINE**

The only perfect substitute for Turpentine in China, Oil and Tapestry Paint-
 ing. SEND FOR FREE SAMPLE.

CHINATINE COMPANY, MINNEAPOLIS, MINN.
 1216 DUPONT AVENUE, NO.

The new trade mark OIMC is now used on the Outlining Ink made by the
 Myers-Clapp Correspondence School.

IDEAL CHINA KILNS

Patented 1904



These Kilns are of such simple design and construction and so easy to operate, that

the novice can succeed with them and they are so

durable, economical and quick in operation that they are also the best kiln offered for the professional china firer.

Write for catalogue and testimonials

Ideal China Kiln Co., - Port Huron, Mich.

When writing to advertisers please mention this magazine

KERAMIC STUDIO**WHITE CHINA**

COMPLETE STOCKS OF
WHITE CHINA and MATERIALS
 for CHINA PAINTING

—AGENT FOR—

HALL'S ROMAN GOLD**SEND FOR CATALOGUE**

WRIGHT, TYNDALE & VAN RODEN
 1212 Chestnut Street, Philadelphia

**MANUFACTURERS OF
 Sherratt's Roman Gold**

This Gold is superior in quality and quantity. Once used always used..

ROMAN AND UNFLUXED GOLD, \$1.00 PER BOX
 GREEN AND RED GOLD, \$1.00 PER BOX
 SILVER, 50 CENTS PER BOX
 Dealers' and Teachers' Rates on application

HAND PAINTED CHINA A SPECIALTY

Lessons in China Painting. White China and all materials for China Dec-
 oration for sale. Agent for Revelation China Kiln. Instructions in firing.

Sherratt's China Art Store
 608 13TH STREET, N. W., WASHINGTON, D. C.

Repairs and Parts for Revelation Kilns

A very full line of these repairs and parts are carried by
A. H. ABBOTT & CO., 127 North Wabash Avenue, CHICAGO
 They are Selling Agents for Revelation Kilns outside Cook County, Ill.

**THE VERY BEST IN CHINA COLORS!**

Three collections of Powder Colors and Mediums for China Decorating.

Select Finely Ground in Oil. Unexcelled Quality.
 Largest Vials.

Prima A Quality to meet the large demand for a line of popular priced colors. The best that can be offered in this grade.

Copenhagen Overglaze The nearest approach to Copenhagen Underglaze Colors.

ALL OTHER MATERIALS FOR CHINA DECORATING.

Ask your Dealer—if he cannot supply you, write direct to

JOS. KALLAUS

473 Broadway

MILWAUKEE, WIS.

**Overglaze Colors
in Powder**



NEW ILLUSTRATED CATALOGUES of MATERIALS and DESIGNS

M. M. MASON

Only those materials that have been thoroughly tested, constantly in use, and found absolutely reliable
Classes by Miss Mason : : : : : : 218 West 59th St., New York City

ESTABLISHED 1887
FRANK DOEHLER
China and Artist Materials Importer

UNIQUE GOLD, 12 boxes \$4.75, single box, 50c

HASBURG'S GOLD, 12 boxes \$7.20, single box, 65c.

SHERRATT'S GOLD, 12 boxes, \$10.00, single box, 90c

12-inch Coupe Chop Dishes or Placques (French China), good seconds, only 50c net. 10-inch Coupe plain or festoon Cake Plates, French China, good seconds, only 40c net.

SPECIAL INVENTORY SALE OF ENDS AND ODDS

Agent for H. J. Caulkins & Co., Revelation Kilns

WRITE FOR CATALOGUE

DOEHLER'S BLOCK ROCHESTER, N. Y.
235-237-239 Clinton Avenue North

**For Porcelain
Decoration**

**For Best Results Use Cooley's
GOLDS**

ROMAN, GREEN, WHITE and RED. A trial of our Superior Lustres and Bronzes will convince one of their merits. White China from the best factories of France, Germany and Austria, in many new and novel shapes. China Decorating and Gilding to order. No charge for packages or packing.

BOSTON CHINA DECORATING WORKS

Decorators for the Trade. 38 Tennyson Street, BOSTON, MASS. Established 1860



**PHOTOGRAPH
and
MINIATURE PORTRAIT
Painting on China by
F. J. H. Abendroth**
415 E. 9th St., KANSAS CITY, MO.
Lessons at the studio; also by mail
Price list on request

J.N. ADAM & CO.
BUFFALO, NEW YORK

**SEND FOR
OUR NEW CATALOGUE**

It contains all the best articles and shapes in

FRENCH AND GERMAN CHINA

as well as the

HAVILAND, RANSON AND DERBY
PATTERNS, ETC.

EVERYTHING FOR THE ARTIST

Water Colors and Whatman Paper, Oil Paints and
Canvas, French Charcoal and Charcoal Paper

AGENTS FOR

PERFECTION KILNS, HASBURG'S and SLEEPER'S GOLDS

We Guarantee Safe Delivery of all Purchases

**The Art
China Import Company**

47 West 36th Street, New York City

ANNOUNCES

A SPECIAL SALE of White China for decorating in exclusive designs of unusual beauty.

Catalogue of White China for decorating, colors and material for Keramic Art, and special Dinnerware catalogue mailed upon request.

Hasburg's Gold

Eagle Gold

Lenox & Willet's Belleek

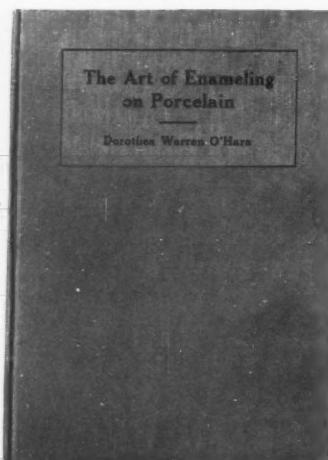
Full attention given to mail orders

"THE ART of ENAMELING ON PORCELAIN"

By Dorothea Warren-O'Hara

**A Book of Great Practical Value to the Decorator
Whether a Beginner or Expert**

We can furnish hundreds of testimonials. Money refunded if not entirely satisfactory



SIZE 7 1-8 x 10 1-4 INCHES

THIS BOOK gives clear, precise and unmistakable information as to the proper choice and application of enamels to porcelains, whether hard or soft glaze, whether domestic or imported.

It has twenty-two fine half-tone engravings. The rental value of the water-color drawings of these same engravings amounts to over \$50.00. Twenty of them are from original pieces by the author; two are good examples of Chinese and Japanese enameling.

PUBLISHERS' PRICE \$3, and many decorators who have seen it say that in practical value it is worth ten times the price. We have a few hundred copies left, specially bound in boards, which we can sell for

**\$1.50
Postage Paid By Us**

This offer extends only to the limited number now on hand and may be withdrawn at any time.

That there may be no misunderstanding, we beg to announce that the allotment for distribution with coupon has been entirely exhausted.

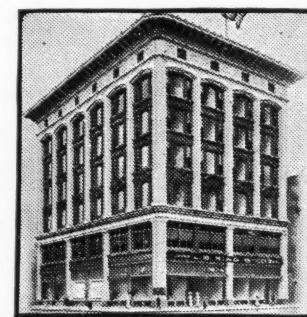
**WARREN-O'HARA COLOR COMPANY
132 EAST 19TH STREET, NEW YORK**

ESTABLISHED 1849

THE PARCELS POST

now enables Decorators, however far distant from Detroit, to secure "KING QUALITY" WHITE CHINA at small cost for transportation. We pack china in light, strong corrugated cardboard boxes, and shipments weighing not over ELEVEN POUNDS may be sent for very low rates as follows:

	PARCELS POST RATES		
	First Pound	Additional Pounds	Eleven Pounds
Within 50 miles from Detroit	5c	3c	.35
Within 150 miles	6c	4c	.46
" 300 "	7c	5c	.57
" 600 "	8c	6c	.68
" 1,000 "	9c	7c	.79
" 1,400 "	10c	9c	1.00
" 1,800 "	11c	10c	1.11
Over 1,800 "	12c	12c	1.32



Send for our Catalogue Vol. 10

In sending money for china which is to be sent by Parcels Post, always enclose enough to pay charges. (If you send too much we will return balance promptly.)

KING'S "ONE FIRE" ROMAN GOLD { 60c per box
Add 2c per box postage { \$6.60 per doz.

HASBURG'S Roman, Unfluxed, White, or Green Gold,
65c box, \$7.20 per doz. 3c per box postage

SHERRATT'S Roman Gold, 90c box, \$10.00 per dozen boxes
3 CENTS PER BOX POSTAGE

WE SELL REVELATION CHINA KILNS

IMPORTERS L. B. King & Co., CHINA MERCHANTS
DETROIT - - - MICHIGAN

A. SARTORIUS & CO.

57 MURRAY STREET
NEW YORK

Manufacturing Artists' Colormen.

**EVERYTHING FOR OIL, WATER COLOR
AND CHINA PAINTING****A. Sartorius & Co.'s Mat Roman Gold and
Hard Roman Gold**

Put up on Glass Slabs, in Glass Pots and in half ounce Troy weight
(10 penny weights) Glass Jars.

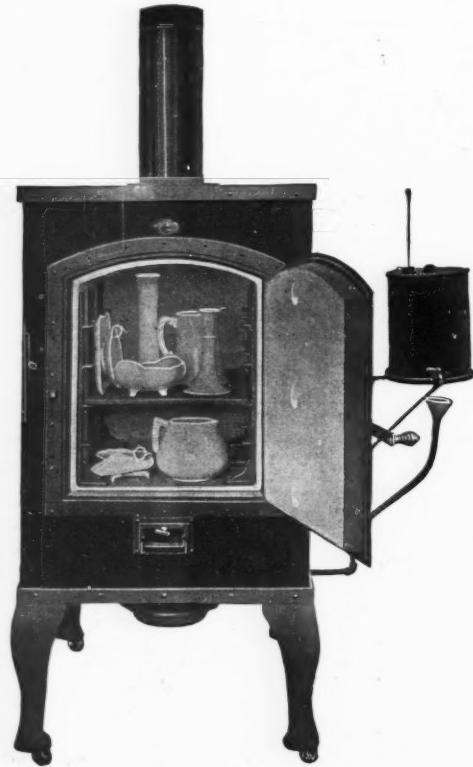
**The quality and pure yellow color of this Gold
cannot be excelled**

Send for our Illustrated Catalogue (12th Edition) containing many instructions how to
mix and apply Colors.

Perfection Kilns

For Decorated China, Pottery and Glass

Equipped for Oil, Manufactured Gas or Natural Gas



NO. 6 DECORATING KILN
Equipped with Oil Burner



NO. 8 DECORATING KILN
with Gas Equipment
Fitted for Special Shelving for Sheet Glass

Comprehensive and fully illustrated Catalogue mailed upon request. Copies of recent testimonials from well known users of "Perfection" Kilns will be gladly submitted.

BELLEVUE FURNACE CO.

703-11 BELLEVUE AVE., DETROIT, MICH.

B. F. Drakenfeld & Co., Agents, 27 Park Place, New York

REUSCHE'S PATENT ROMAN GOLD



FAC-SIMILE OF BOX LABEL

is the only Gold protected by an **adjustable** dust-proof cover—you can remove and **replace** it as often as you wish. It is the only Gold thus covered which can be used **direct from the original slab**. No transfer being necessary there is **absolutely no waste**.

IT IS CHEMICALLY PURE—A TRIAL WILL DEMONSTRATE ITS SUPERIORITY.

PUT UP IN SIZE A, \$1.00 PER BOX—SIZE B, 75c PER BOX

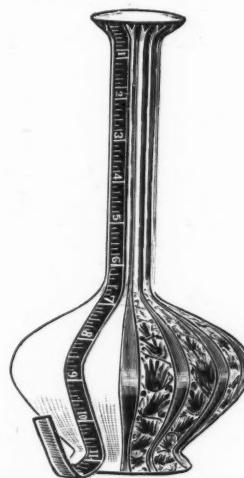


HOW TO OPEN THE PATENT GOLD

SOMETHING NEW!! "ELARCO" RELIEF SILVER ENAMEL AND GOLD ENAMEL

Silver and Gold preparation which can be applied on china or glass in **high relief**. For individual style as well as conventional style of decoration this Silver and Gold will be a help to increase the artistic ability.

"ELARCO" FLEXIBLE RULER

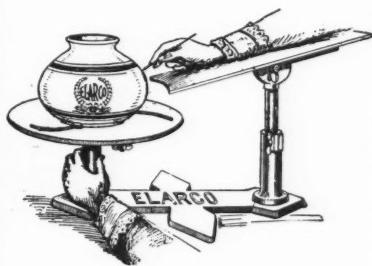


12 in. long, graduated to 1-8 inch, per piece, 20c
18 in. long, graduated to 1-16 inch, per piece, 30c

The ELARCO Flexible Ruler is an indispensable addition to the working table of the Keramic Artist, and especially for conventional style of decoration. This Ruler owing to its flexibility can be used on any surface, whether straight or curved. As the Ruler is backed by a strip of slightly narrower rubber, raising it a trifle from the object, the artist can follow the edge with a pen without blurring. The rubber prevents the ruler from slipping and by using ELARCO Wax the same can be held in place.

BANDING MADE EASY

IF YOU EMPLOY



ELARCO SELF-CENTERING BANDING WHEEL

NEW OUTFIT BOXES

For the Amateur China Painter

SOLD WITHOUT CONTENTS ONLY



No. 2137 A size 4½x9 in., holds 15 vials per piece .50
No. 2137 B size 7x10½ in., " 26 " " .75
No. 2137 C size 9x10¾ in., " 26 " " \$1.00
(without Handy Ideal Palette)
No. 2137 D size 9x10¾ in., holds 26 vials pr pc \$1.75
(with Handy Ideal Palette)

COLORS AND MATERIALS FOR THE KERAMIC ART

SEND FOR OUR ENCYCLOPAEDIC CATALOGUE

L. REUSCHE & CO., 12 Barclay St., NEW YORK
IMPORTERS AND MANUFACTURERS

THE FRY ART CO.
MANUFACTURERS OF
Fry's Celebrated Vitrifiable Colors
IN POWDER, AND
ROMAN GOLD FOR CHINA
DEALERS IN ALL MATERIAL USED IN
CHINA DECORATION
AND
Oil and Water Color Painting
AGENTS FOR
HASBURG'S AND MARSCHING'S GOLD
THE REVELATION CHINA KILN
THE KERAMIC STUDIO
Send for Catalogue, mentioning "Keramic Studio"
35-37 WEST 31ST STREET, NEW YORK



NEW SHAPES Shown in Supplement Just Issued

SPECIALS FOR MARCH

Diamond Teapot G 201, 40c
Diamond Sugar and Cream G 202, 40c
Derby Teas G 1071, 17c
Hexagon ftd. Hair Receiver, page 18, 45c
" " " Powder " " 40c
Hand Ring Tree, plain, F 664, 15c

BELLEEK
20 per cent. discount from list
This Month Only

MRS. C. C. FILKINS

609 Main St., (above Chippewa) BUFFALO, N. Y.

HASBURG'S
TRADE MARK: REGISTERED IN THE U. S. PATENT OFFICE.
CERAMIC GOLDS
For Artists, Teachers and Amateurs
Successfully used for 30 years by China Painters
ABSOLUTELY PURE, UNIFORM QUALITY
CERTAIN IN RESULTS
ENDORSED BY THE BEST CHINA PAINTERS
Celluloid Cover easily removed, exposing entire top
of Palette for mixing. The only Gold put up right
Cost no more than others.
Quality and Quantity Guaranteed
ORIGINATORS OF
SCIENTIFIC METHOD OF WEIGHING GOLD
ORIGINATORS OF
MACHINE SPREAD GOLD
ORIGINATORS OF
HERMETICALLY SEALED PACKAGES for GOLD
Ask your dealer to show you a package

John W. Hasburg Company
1119 La Salle Avenue - CHICAGO

"*Favoritè*
White China
for Decorating

DECORATIONS in flat enamel are
more effective on this ware
than on any other China.

ARTISTS have recommended the
exquisite designs so appropriate
for the prevailing decorations.

CATALOGUES FREE UPON REQUEST

Burley & Company
Chicago

KERAMIC STUDIO

Vol. XIV. No. 11.

SYRACUSE, NEW YORK

March 1913



CORRESPONDENT writes that she can make more money raising chickens than painting china, for which reason she has decided not to continue her subscription to *Keramic Studio* until she can see more money in china painting than she does now! Certainly if money-making is the chief end sought in china painting or in any art, it is far more sensible and sincere to take to poultry farming. With eggs at fifty and sixty cents a dozen and chickens at twenty-five to fifty cents a pound a small fortune awaits the foresighted and industrious woman who devotes herself scientifically and whole-heartedly to the care of that succulent bird. It is strange how few understand what is necessary to success in any undertaking. It is for this reason that so many false starts are made and ill success is laid not to one's own self but to the occupation.

For financial success in china painting as well as in anything else, it is necessary that the work be undertaken, first, because you love it, second, because you love it better than anything else, and third, and last, because you love it so that you know you can not give it up and you *must* make a success of it. "It is love that makes the world go round." If work is undertaken because of whole-hearted love for it, success artistic and success financial and every other kind of success is bound to follow, because every faculty, every thought will be concentrated on that one point and your success will be the measure of all that is in you. But understand well, money making must be only a secondary aim. Some have the faculty of money-making and some not. To the first kind of person money is the chief object and if art is used simply as a means to that end the success artistic will never come to them. They will be, as it were, gold brick sellers, and for a while they will make money simply by their power of hypnotising, at the same time they will damn their own souls by selling the false for the true art. No man can serve two masters, and as between money and art, as a master, money will follow the real thing in art as a natural sequence, but art never follows the money seeker as a natural sequence.

As for those who are not money makers by nature, that is much as you think yourself. If you have real talent and perseverance the money cannot fail to come. Believe in yourself. Love your work. Think success. You can not fail.

*

It never pays in painting of any kind to buy cheap materials, colors, brushes, gold or anything else. The beginner has troubles enough without hampering herself with inferior working tools and the advanced worker has too much respect for her work to risk spoiling it. Economy lies rather in the goodness of the material than in the cheapness of the price.

*

We are giving in this issue some interesting sketches of California flowers and designs from there by Miss Johnson and Miss Culbertson. There is a wealth of new and good material in California and we wish we would hear more often from the designers of the far West. We had a promise once of a number of *Keramic Studio* devoted to the work of a Cali-

fornia Club but it never materialized. We know that good work is being done there and hope that some California Club will be interested to send us a representative lot of designs.

+

Friends of the editor of *Keramic Studio* who would like to see the Robineau porcelains may be interested in the itinerary of the collection which is now being exhibited in the Cincinnati Museum after having been shown at the Chicago Art Institute, Buffalo Albright Galleries and St. Louis Museum; from Cincinnati it goes to the Philadelphia Museum in March and the Boston Museum in April.

* * *

HELPFUL HINTS

OUR work-table is covered with white oil cloth and a jar is provided for the dirty turpentine that is left, after the lesson is over. When this settles, it is used to clean the oil cloth, with good results and little trouble.

Glass jars with lids, such as stick and fancy candies are sold in, are used for such supplies as brushes, palette knives, pencils, burnishers, etc. A glance at the jars shows just what is wanted and the supplies are kept free from dust. They are also used for holding the tracings, made on tracing cloth, of conventional designs, and labeled, as plate borders, steins, vases, bowls and so on. In this way they are easily found and the pupil can wait on himself, putting them back after they are through with them.

A large note book, with place for index and pages numbered, having plenty of space allotted for such subjects as Enamels, Gold, Color Combinations, Design, Firing, Water-Colors, etc., in which I make notes on the different subjects whenever I discover or read something new upon them, has been of great personal benefit to me.

Often, in spacing designs and making drawings on china a line is shown that should not be outlined and it is difficult for a new pupil to remember this; the eraser on the end of a lead pencil removes these lines easily and quickly.

A good color card will often convince a pupil of the merit, or lack of merit, of a certain color combination where words fail, the same as a blistered plate of a certain porcelain with a very soft glaze stopped the bringing of that ware to be decorated.

Gertrude Gilpin.

* * *

We can't all have filing cabinets for our studies, try this simple method and save hours of time: Take the leaves out of an old letter-file or make same out of stiff brown paper, lettering from "A-Z" and "Special." Place in your portfolio and file studies according to flower, placing odd designs or "purely conventional" and historic ornaments under the "Special."

Tie a rag around the neck of your medium bottle, it will never become sticky.

Buy a ten cent package of surgeon's plaster, cut up as needed to make the pad that holds your compass.

Who has not tried to draw a line where a keramic gauge could not be used. Try placing the china on a smooth surface such as a tile. Place flat objects—books or boxes to the required height. Hold your pencil flatly on them and twirl your china. The result is a perfect line. M. E. Clemens

DESIGN

Kathryn E. Cherry

DARK in line, the relation in width of the dark and light lines, is another means of interest in carrying out design. As long as we depend upon the use of lines in uniform widths whose sole purpose is to break up the space, we are enjoying the design from the point of space relation. As we elaborate our designs, however, we grace them by introducing a new means of expression, that of varying the widths of lines. This gives us unlimited ways of expressing the same idea, just as we might express a beautiful theme in music with variations of time, which in design corresponds to space; then in tone corresponding to light and dark in design.

The range of this variation may seem limited at first; that it is not we may see if we look about us in our homes, in the shops, and at the decorations in public places. There is, in fact, unlimited opportunity in this direction.

The early weavers depended entirely upon dark in line and left us fine examples which mean much toward our appreciation of what may be done in the simplest way by the use of lines in dark and light. Our American Indians had an appreciation of this means of decoration; their rugs, blankets, baskets, and bead-work are splendid examples. In many of the old mosaic floors, slabs, foundations, in Indian and Persian rugs, we find interesting illustrations. There are no set rules for us to follow; but we have reproductions of the best that has been accomplished from which to obtain suggestions. In our museums we have the old textiles, pottery, basketry; in libraries we have books on the subject at our command. We should avail ourselves of these opportunities to gain information of what has been accomplished.

Just as soon as we put a spot on paper it calls our attention. It makes a great deal of difference just where we put this spot within an outline, say a square or a circle. Think of a picture with a moon in it. Now, where is the proper place for it in the picture? Never in the center, nor too much to either side, nor toward the edge, nor below the horizon.

You see how important it is to know this; so it is with the problems. We shall take up in this course the importance of knowing where to put the weight of units, the dark and light in pattern. One of the best examples, which is easily obtained and familiar to most of us, is the portrait by James McNeil Whistler of his mother. How well placed the figure is on the canvas! then the lines which fill the space made by the picture, the simplicity of form, the balance of lines, the dark and light. Many such examples are found in the compositions of the old masters. Among these are Leonardo Da Vinci, Botticelli, Michael Angelo, Raphael, all of whom understood the law of line balance, space filling and the beauty of light and dark. We should never fail to study the Japanese, as their prints are splendid illustrations and can be easily obtained.

Exercise I.

Before we proceed with our problems, learn to run your scales smoothly; that is, learn to make firm, expressive India ink lines in varying widths. This practice is very necessary, and the control of the brush can be gained only in this way. The freedom in the use of the brush obtained in this way is remarkable and will be a great joy to you in all your work.

Pin a sheet of paper so that it is straight on the drawing board; this is essential if you would have good lines. The line must not be drawn with the fingers. The whole hand and arm does the work with one stroke. Hold the brush in a perpendicular position, with the small fingers as your gauge; decide upon the width of the line; then with a slow sweep draw your brush from left to right.

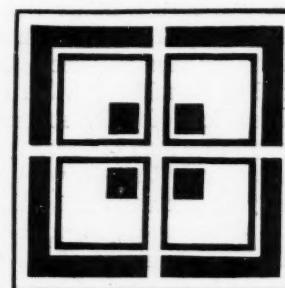
Make lines not less than four inches long; it is advisable to go slowly; then the line can be watched as it develops under the brush. Try this exercise in lines of various widths, making lines of uniform weight close together in groups of six or more. These exercises and experiments are things we should like to skip over in our studies, but only as we advance do we appreciate the necessity of practice and then we regret having shirked it. Any time given to this sort of work is beneficial. It is well to practice these exercises whenever a few leisure moments can be had, before taking up the more serious work of carrying out the lessons. A large part of your success in designing will depend upon your ability to make good firm lines. The ability to make good lines is most encouraging to the student. If the lines are weak, nervous ones, there is no incentive to develop the design. When we draw a curve, the very direction or position it takes will suggest either a graceful or an awkward line. For this reason it behooves us to spend some time on what might be termed a playful exercise.

Exercise II.

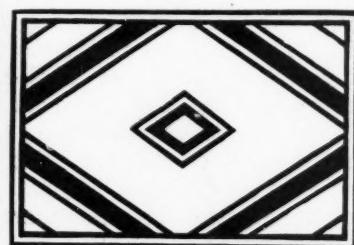
Problem I.—Make four examples of squares, using straight lines, varying the width of lines to express dark and light in line. For example note Figure I.

Problem II.—Make two examples of rectangles, size 2×3 carried out in oblique lines. Vary the width of lines. See Figure II.

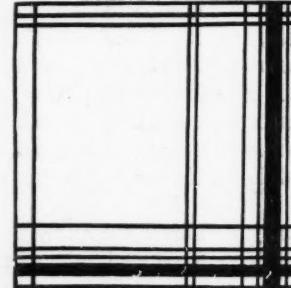
Problem III.—Make three plaids size 4 inches square. Vary the width of lines. Note the variety of space in Figure III.



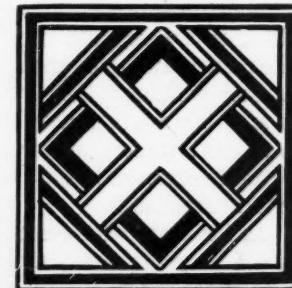
1



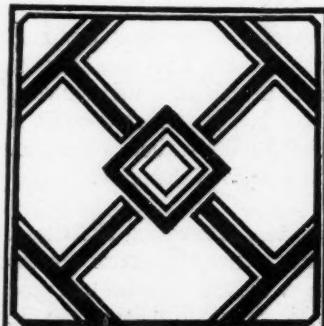
2



3



4



5

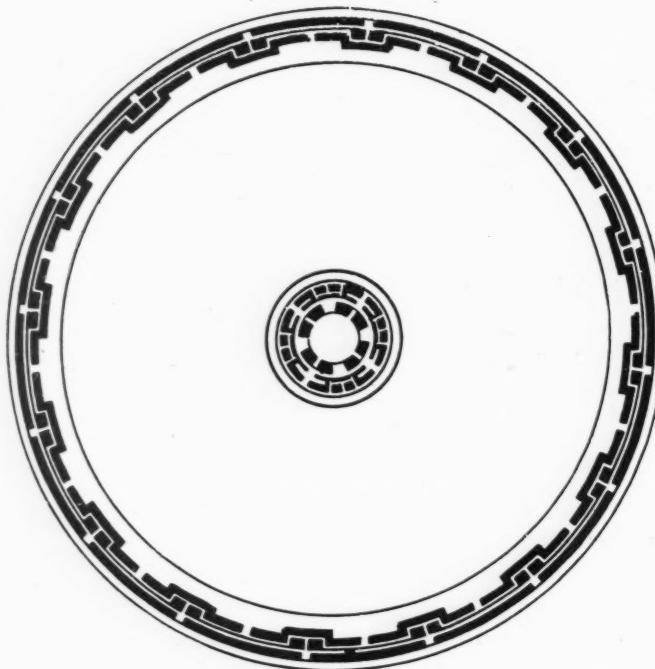


8



BOWL, GOURD MOTIF—ADAPTED FROM THE JAPANESE—HENRIETTA BARCLAY PAIST

(Treatment page 231)



6

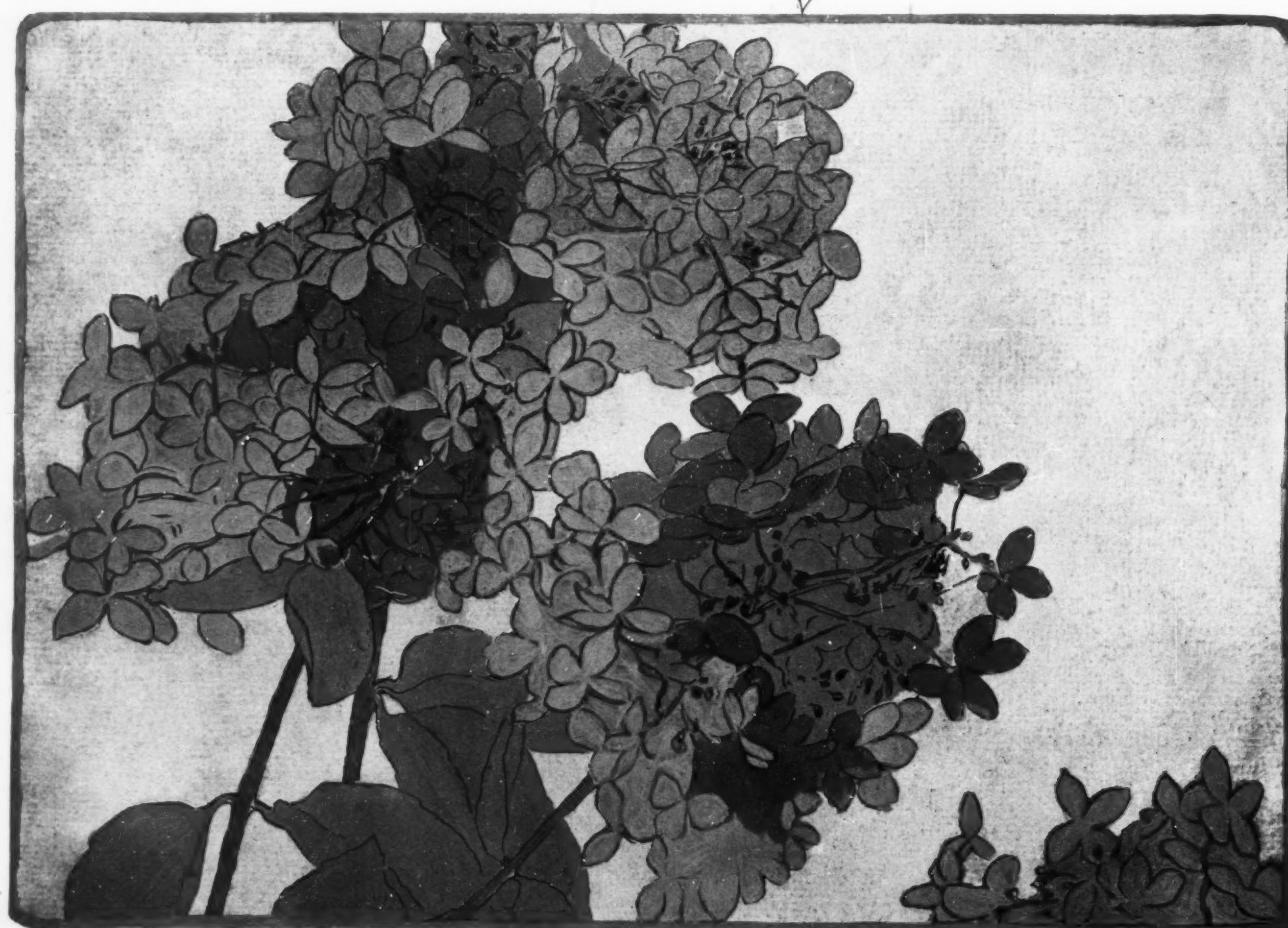
Problem IV.—Make four two and one-half inch squares with oblique lines. Vary the size of the lines. See Figures IV and V.

Problem V.—Make two plate designs, size eight inches.



7

A design for center and border, the circle in the center should not be more than one and one-half inches in circumference. This problem is to be worked out with lines of various widths, expressing dark and light. See Figures VI and VII.



HYDRANGEA—MARGARET OVERBECK

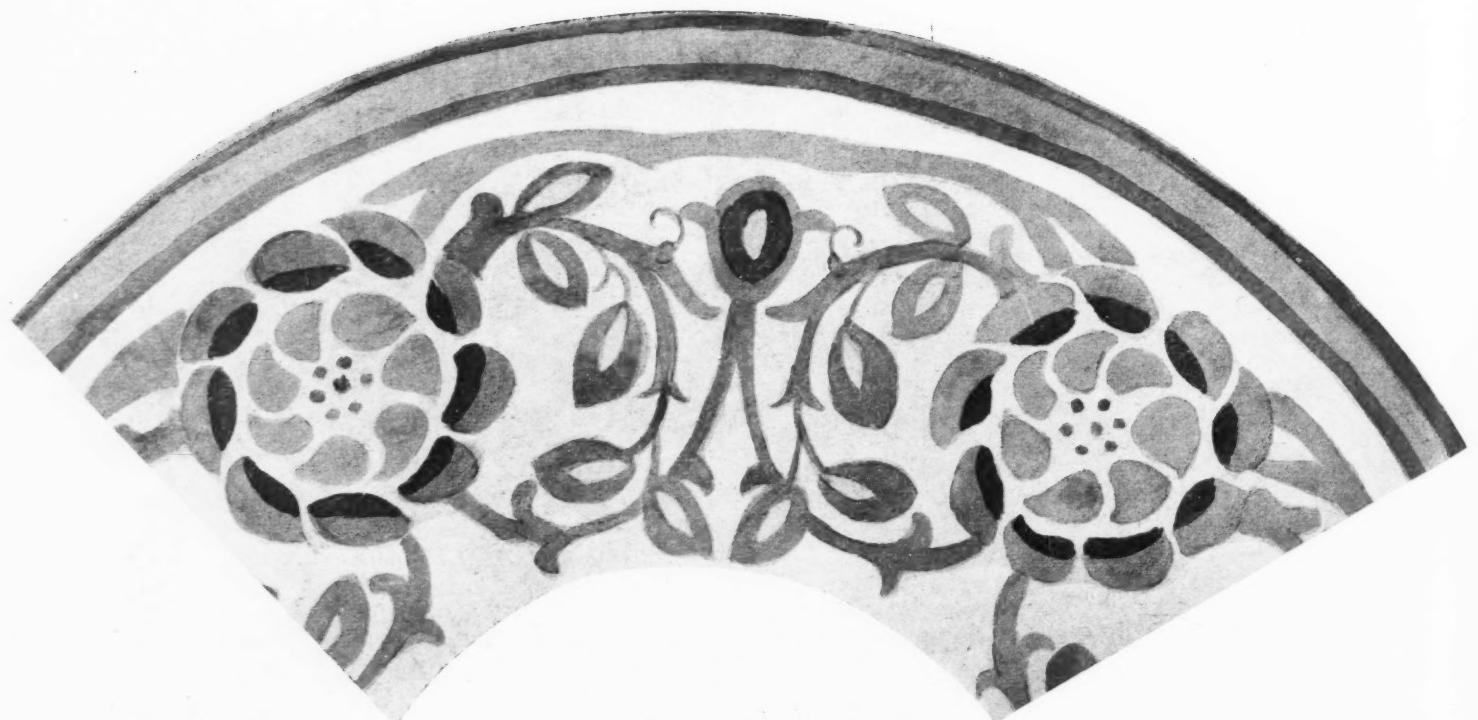


MABEL E HEAD

STOCK-JILLY—MABEL E. HEAD

FIRST Fire—Outline design with Grey for Flesh, then fire.
Second fire—The blossoms are Blood Red very delicate. Stems, use Violet and Blood Red. The leaves are Moss Green and Brown Green.

Third Fire—Wash background with Yellow Brown, Brown Green, Violet. Touch flowers with Rose, the leaves with Brown Green.



FULL SIZE BORDER SECTION



FULL SIZE CENTER

SERVICE PLATE—M. W. CAUDLE

BOWL, GOURD MOTIF (Page 227)*Henrietta Barclay Paist*

TRACE the design with India Ink. Go over it with Outlining Black (water mixture). Let design lap over the inside as indicated. When dry tint the entire bowl with Neutral Yellow, Satsuma, or a mixture of Dresden Yellow Ochre, nine-tenths, and Black, one-tenth. After firing lay the leaves,

stems and gourd in two tones of Grey Green.

The flower is just tinged with soft Yellow, mix Albert Yellow and Yellow Ochre. Dry and outline all strongly again with Black (oil mixture). This firing should complete the bowl, but if the colors are not flat or values strong enough, repeat the washes of Green and fire again. This design is just as attractive on small cylinder vase or stein.



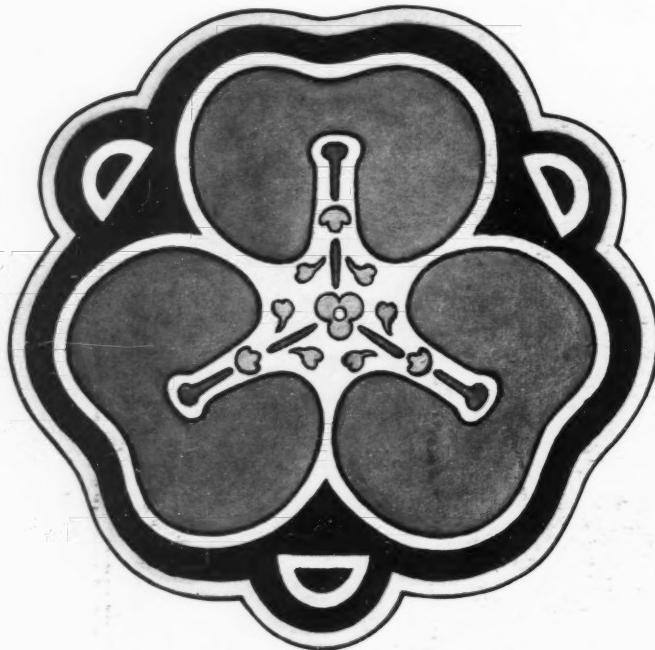
SERVICE PLATE—M. W. CAUDLE

Treatment by Jessie M. Bard

OIL the grey tones in the flowers and dust with three parts Pearl Grey, one part Deep Blue Green. Oil the dark spaces in flowers and the dark bands and dust with two parts Sea Green, one part Banding Blue, two parts Pearl Grey. Oil the remainder of the design and dust with

two parts Yellow Green, one part Sea Green, three parts Ivory Glaze, two parts Pearl Grey.

Second Fire—Oil over entire surface and dust with Pearl Grey and a little Apple Green. (Original design 11-inch diameter).



CENTER OF SALAD BOWL

SALAD BOWL, MINER'S LETTUCE

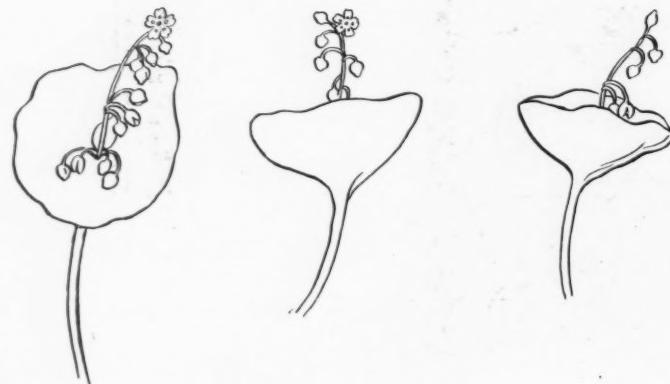
THE little wild flower Claytonia perfoliata, commonly called Miner's Lettuce, is found in early spring growing in shady places in California. Children are fond of eating its crisp and succulent leaves.

For the first painting of the salad bowl lay in the general ground tint both inside and outside of the bowl with a light wash of Yellow Brown, Gray Yellow and Moss Green mixed and then fire.

For the next painting carefully trace on the design, then tint the lower panels the same as the ground tint only darker. The leaves are Moss Green, Gray Yellow, Yellow Brown and a touch of Violet of Iron. The stems are the same only a little more Violet of Iron added.

The black portions are Black, Shading Green and Brown Green mixed. Use this color also for the outlines. For the flowers use Pompadour very light. The center of the little units between the leaves and on the lower leaves are Ruby.

For the third fire strengthen all the colors and outlines. The center and inside border of the salad bowl is to be carried out in the same colors.



MINER'S LETTUCE

HOLYHOCK



BORDER, CALIFORNIA POPPY (Page 241)

Treatment by Jessie M. Bard

PAINT the poppies and buds with Lemon Yellow and shade with Brown Green and a little Yellow Brown for the warmer touches. Stamens are Yellow Brown and a little Brown Green. Leaves are Apple Green and Lemon Yellow and for the stems add a little Shading Green. Background is a thin wash of Grey for Flesh and a little Violet.

BORDER—MANZANITA (Page 242)

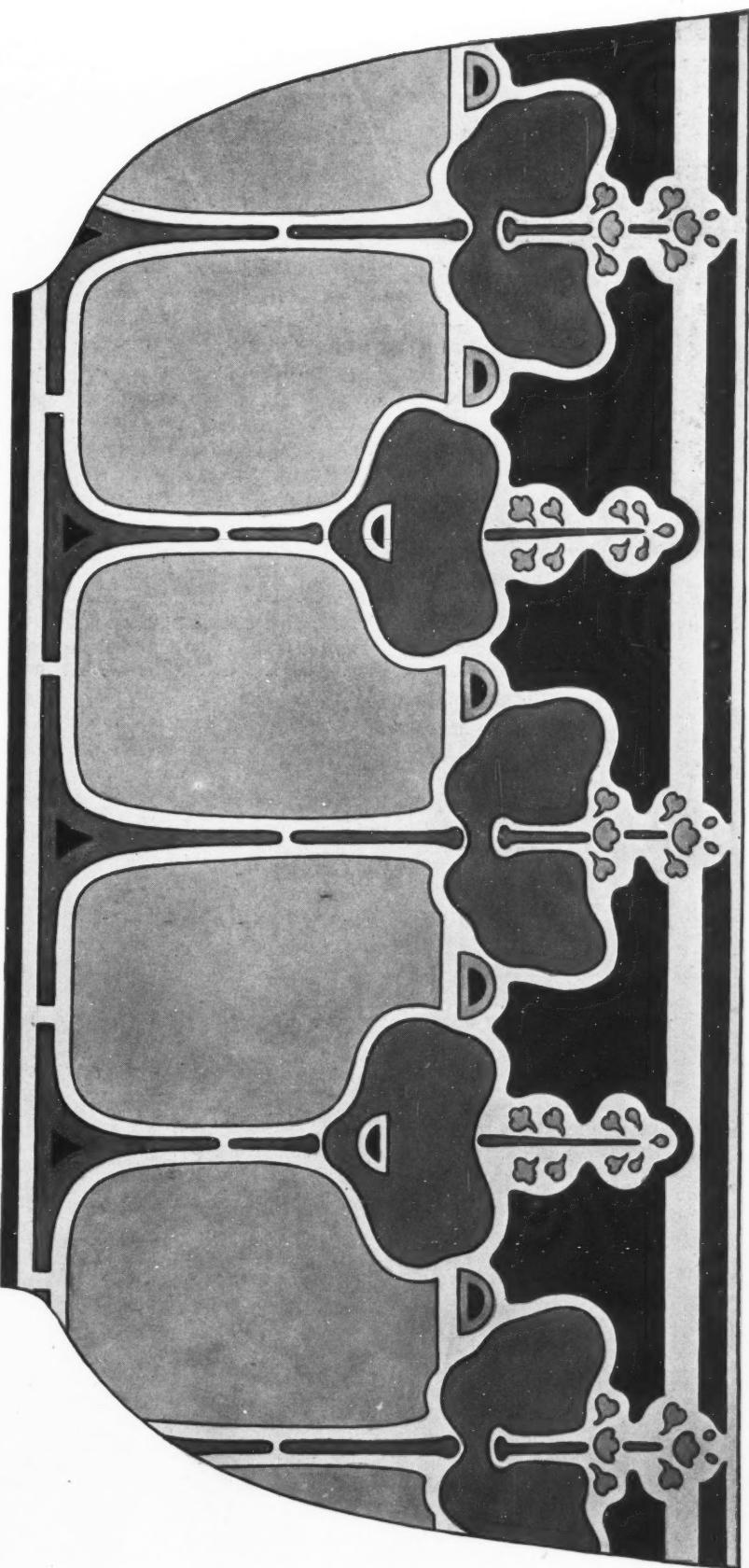
Treatment by Jessie M. Bard

OUTLINE with Grey for Flesh. Oil fruit and dust with three parts Ivory Glaze, one part Albert Yellow and one part Yellow Brown. Oil the leaves and dust with one part Grey Yellow, one part Yellow Brown, three parts Ivory Glaze. Oil stems and dust with one part Royal Purple, one-half part Aztec Blue, two parts Ivory Glaze, two parts Pearl Grey. If a background is desired oil and dust with Pearl Grey and a little Yellow.

BORDER—MIMULUS (Page 241)

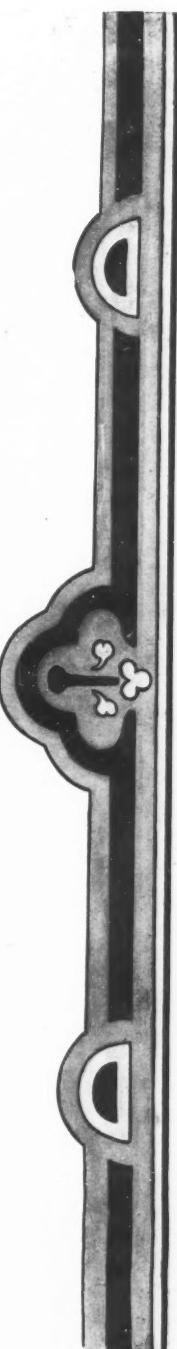
Treatment by Jessie M. Bard

OUTLINE design with Blood Red and a little Grey for Flesh. The large petals and those that are turned over are oiled and dusted with three parts Ivory Glaze, one part Albert Yellow, one part Yellow Brown. Oil the lower part of the flower and dust with two parts Rose, three parts Ivory Glaze, two parts Albert Yellow, one-half part Grey Yellow. Stamens are painted with Yellow Brown and Yellow Red. Remainder of the design is oiled and dusted with three parts Pearl Grey and one part Apple Green. Background is Pearl Grey and a little Yellow.



SALAD BOWL, CALIFORNIA WILD FLOWER, MINER'S LETTUCE

INSIDE BORDER OF SALAD BOWL





LADY SLIPPER—EDNA S. CAVE

OUTLINE design with Black, fire. Second Firing—Paint flowers with Violet and a little Grey for Flesh. The leaves are Shading Green and Apple Green. Third Firing—Wash a flat background of Apple Green toned with Violet.

EXHIBITION NOTE

The Keramic Society of Greater New York announces an exhibit of decorated table china in the sun-parlor of the Waldorf-Astoria during the week March 10-15 inclusive. The public is invited daily between 10:30 a. m. and 10:00 p. m., excepting Monday evening.

SALT SHAKERS (Page 235)

Treatments by Jessie M. Bard

No. 1

DESIGN is gold, the grey tone is Light Green Lustre and the light back of design is Opal or Mother of Pearl Lustre.

No. 2

Leaves and wide band in center are oiled and dusted with two parts Apple Green, one part Yellow Green, one part Ivory glaze. Remainder of design is Green Gold.

No. 3

Design is Gold. Background back of design is Opal Lustre. Oil lower part of the shaker and dust with Pearl Grey and a very little Yellow Green.

CUP AND SAUCER (Page 235)

Treatment by Jessie M. Bard

OIL all the grey tones and dust with three parts Pearl Grey, one part Violet No. 2 and a pinch of Deep Blue Green. Oil the dark tone and dust with one part Royal Purple, half Aztec Blue, two parts Pearl Grey.

DESIGNS FOR BOWLS, INSECT MOTIF (Page 237)

Treatment by Jessie M. Bard

OIL body of bug and dust with two parts Banding Blue, one part Aztec Blue; oil remainder of the design and dust with two parts Yellow Green, one-half part Violet, one part Pearl Grey.

Second Fire—Oil over the entire surface and dust with two parts Pearl Grey.

No. 2

Outline the wings and paint body with gold. Bands at the top and bottom of bowl and also at the bottom of design are also of gold.

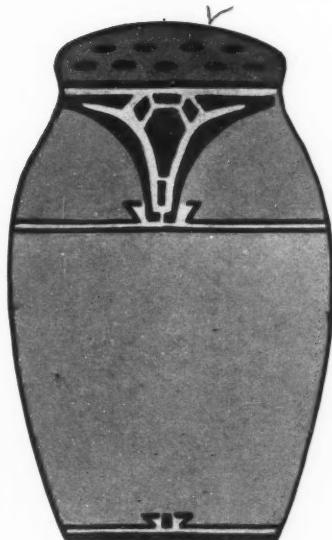
Paint the wings with two parts Yellow Red and one part Lemon Yellow. The two lines just above the wing and the perpendicular line between each section are painted with Auburn or Hair Brown and a little Blood Red. Paint the remainder of the design with Black and a little Blood Red. Paint an ivory tone back of the border and oil the lower part of bowl and dust with two parts Pearl Grey, one-half part Grey for Flesh, one part Yellow Brown, one-half part Blood Red.

No. 3

Oil the bug and the wide perpendicular space between the bugs and dust with three parts Ivory Glaze, one part Albert Yellow, one part Yellow Brown. Paint the three spaces at the head with Yellow Red. Oil the band at the top and bottom and dust with two parts Yellow Green, one part Shading Green, two parts Pearl Grey. Oil the remainder of the design and dust with two parts Yellow Green, one part Violet No. 2, one part Pearl Grey, one part Ivory Glaze. If a background is desired it may either be painted or dusted with Pearl Grey and a little Yellow.

KERAMIC STUDIO

235



1



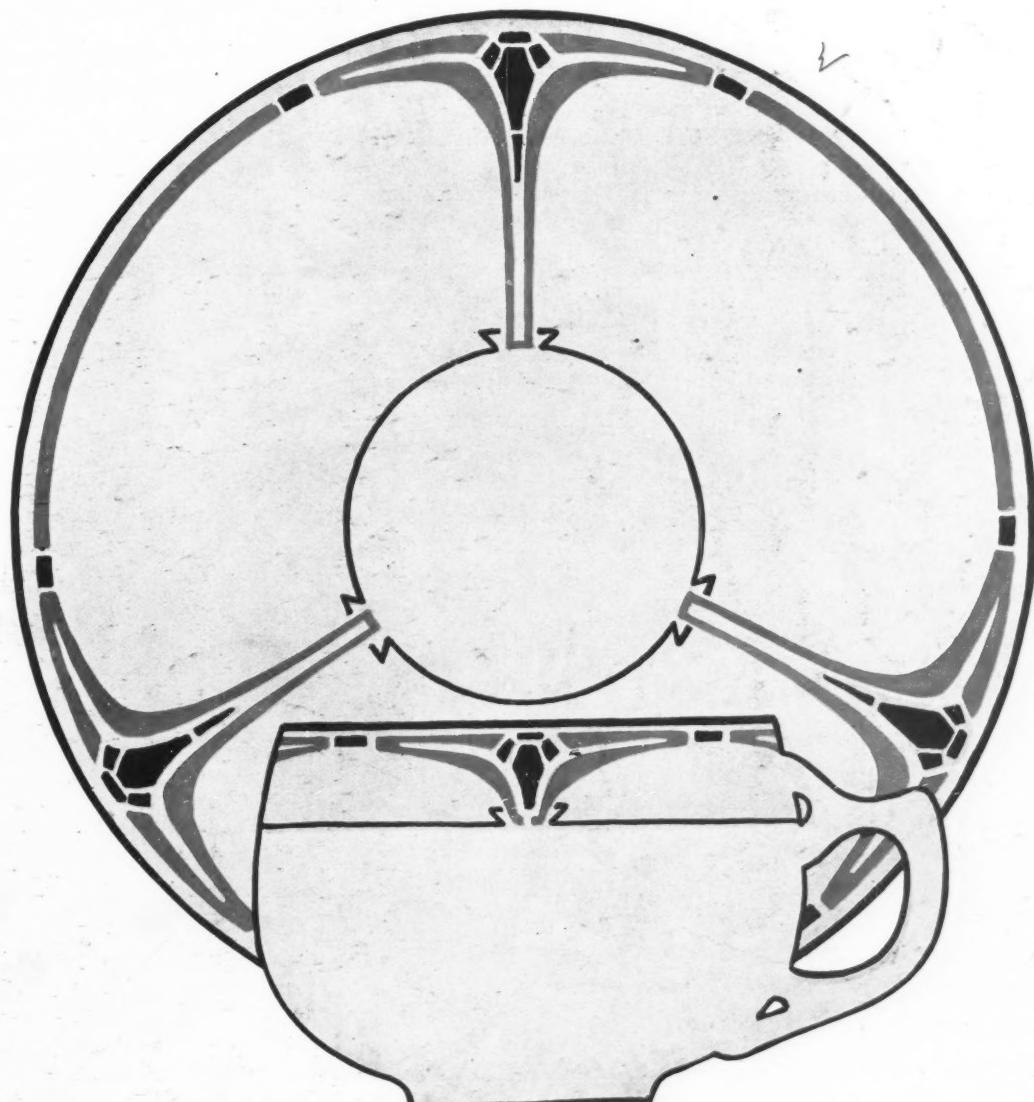
2

SALT SHAKERS—A. W. HECKMAN



3

(Treatment page 234)



CUP AND SAUCER—A. W. HECKMAN

(Treatment page 234)

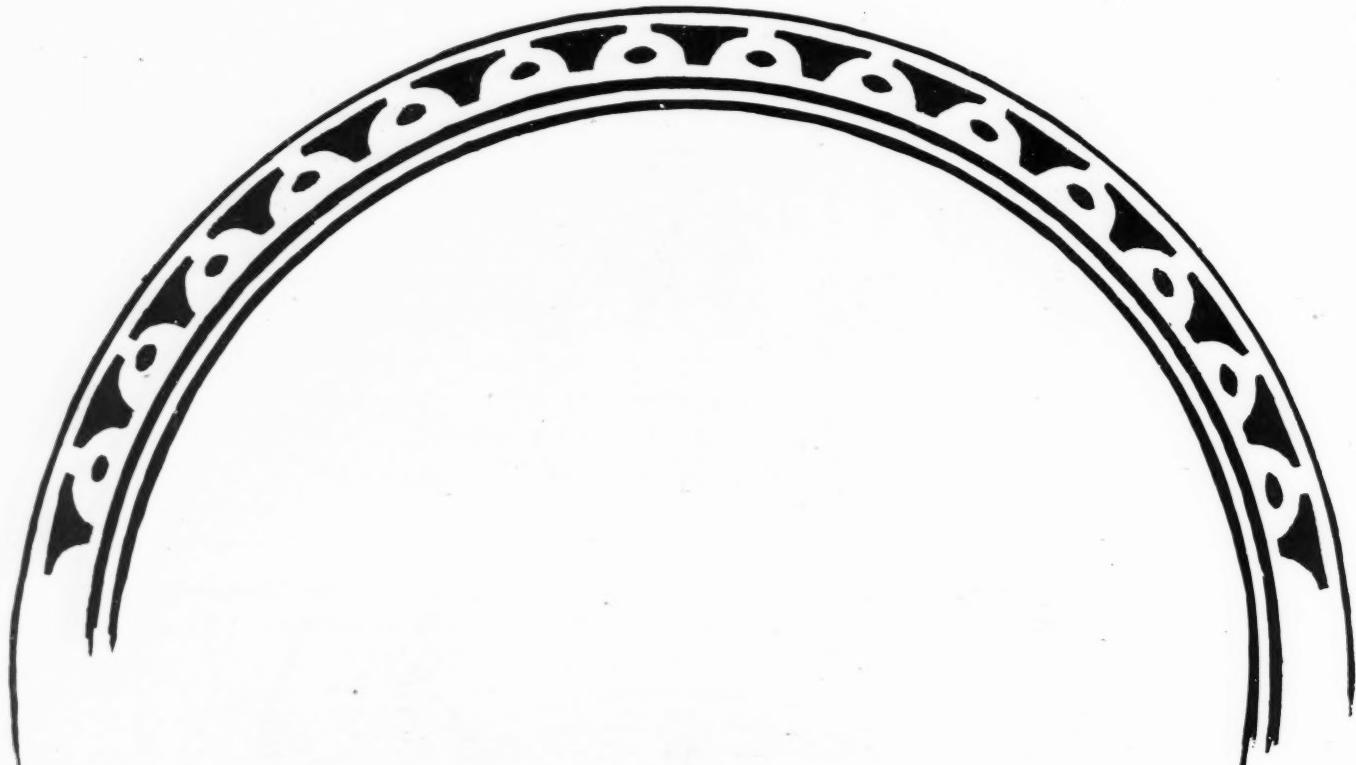


PLATE DESIGN—MAUD CHAPIN

Treatment by Jessie M. Bard

This design may be carried out in Green Gold except the round spots which may be oiled and dusted with two parts Apple Green and one part Yellow Green.

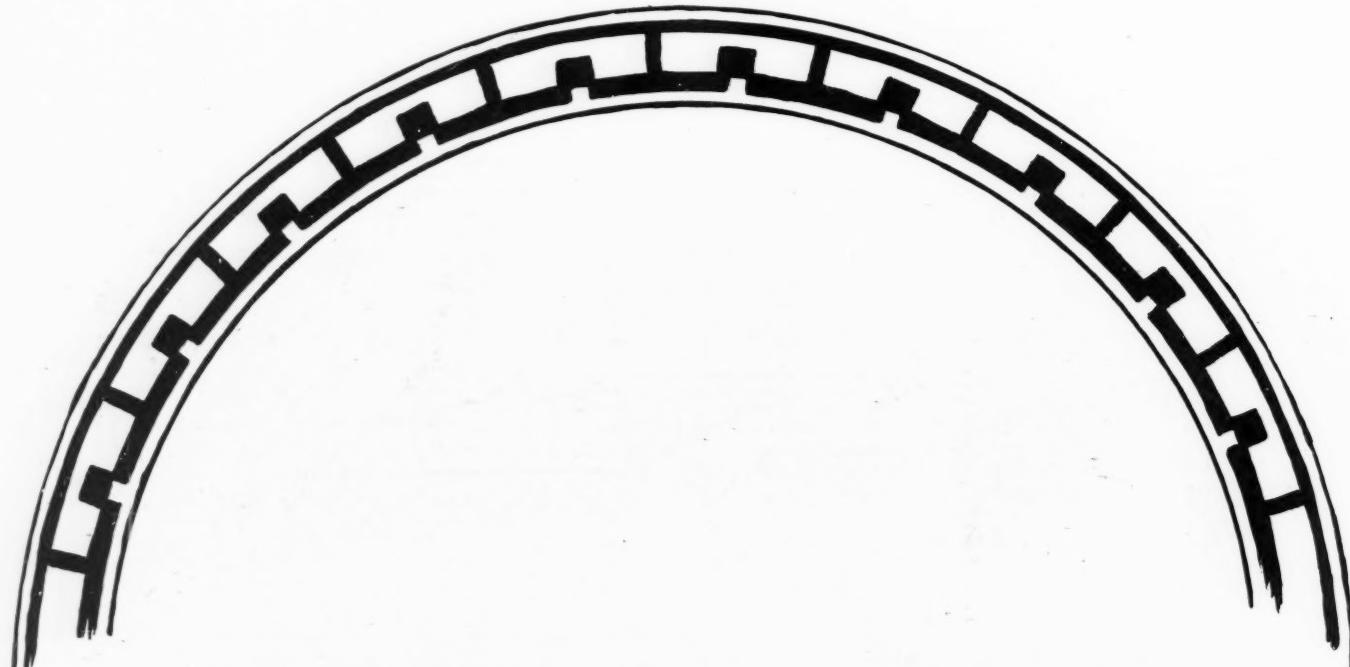
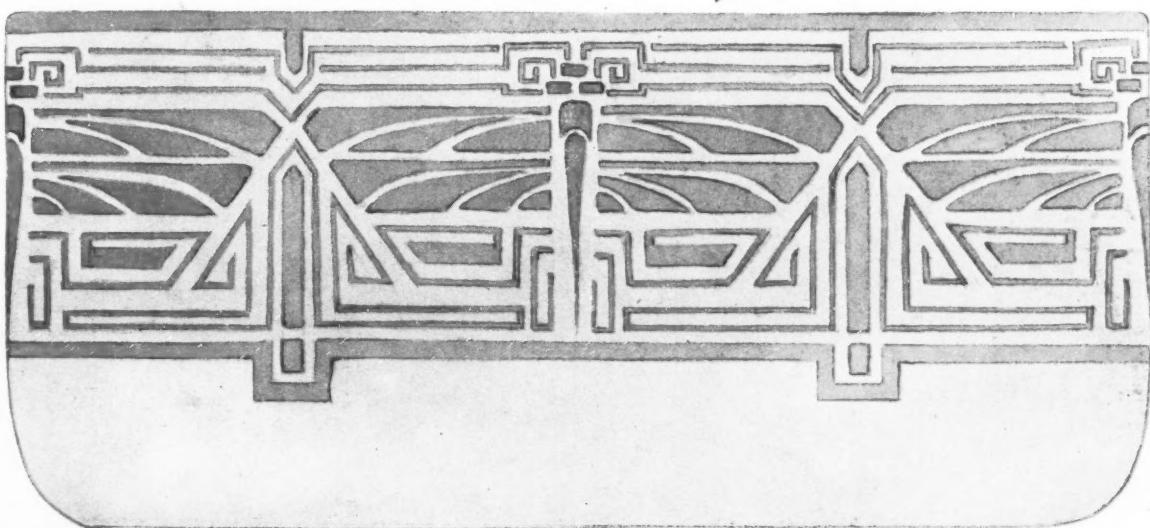
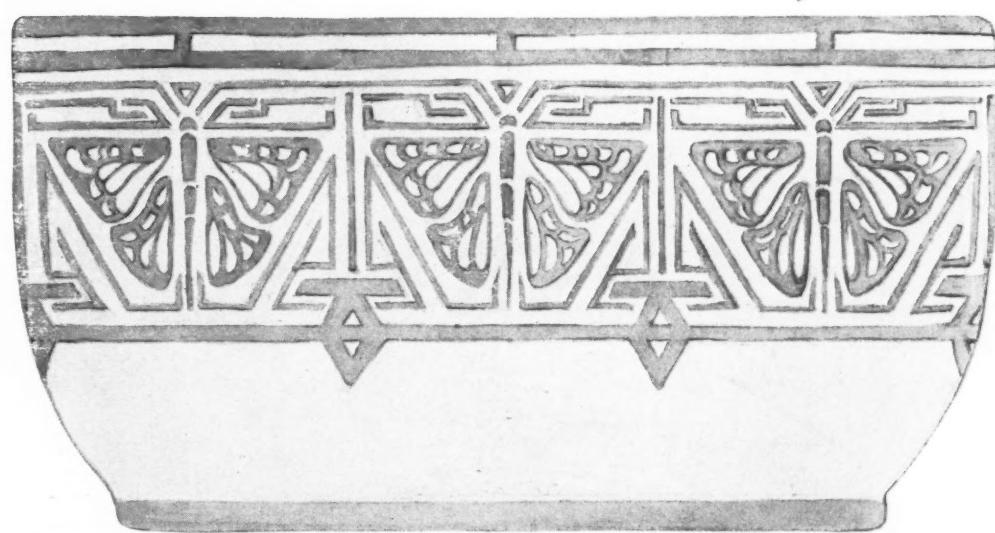
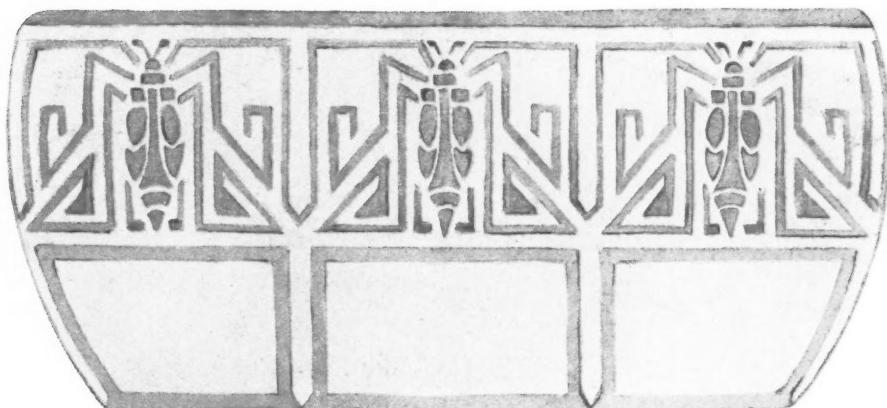


PLATE DESIGN—MAUD CHAPIN

Treatment by Jessie M. Bard

OIL the design and dust with two parts Yellow Green, one-half Violet, one part Pearl Grey. Second Fire—Oil over the entire border and dust with one part Pearl Grey, one part Ivory Glaze and a pinch of Yellow Green.



DESIGNS FOR BOWLS, INSECT MOTIF—DAISY ZUG

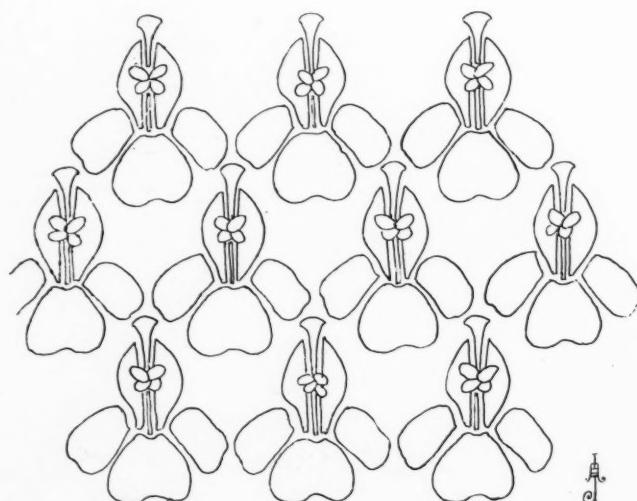
(Treatments page 234)

KERAMIC STUDIO

CALIFORNIA WILD FLOWERS BY IDA A. JOHNSON AND J. M. CULBERTSON



BRODIAEA—J. M. CULBERTSON
Treatment page 245



Mimulus

BORDER, MIMULUS—IDA A. JOHNSON

Treatment by Jessie M. Bard

THIS design could be used very nicely as an all-over pattern on a marmalade jar or a small surface. Outline rather heavily with gold. Paint the flowers with Lemon Yellow and a very little Yellow Red. Paint the stamen and pistil with Yellow Red or Coral enamel. Background Pearl Grey or little Grey for Flesh and a little Yellow.



Mission Bells

BORDER, MISSION BELLS—J. M. CULBERTSON

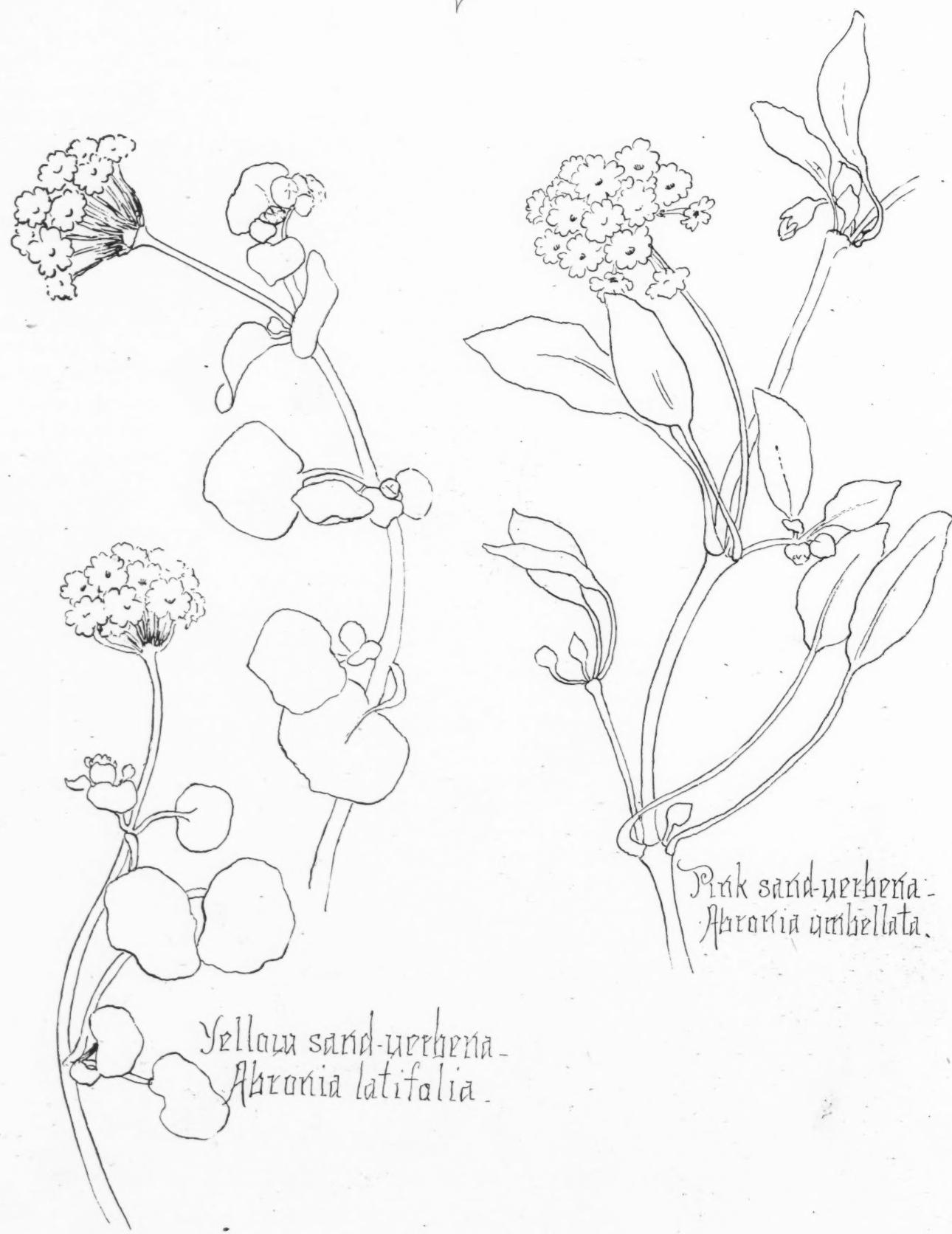
Treatment by Jessie M. Bard

FLOWERS are painted with a thin wash of Yellow shaded with a little Yellow Brown. The dark in center of flower is Yellow with a little Brown Green. Stamens are Yellow Red. Outline is Grey for Flesh. Stems are Moss Green and a little Yellow. Leaves, Moss Green and a little Grey for Flesh. Background two parts Pearl Grey, one part Grey for Flesh and a little Yellow Brown.

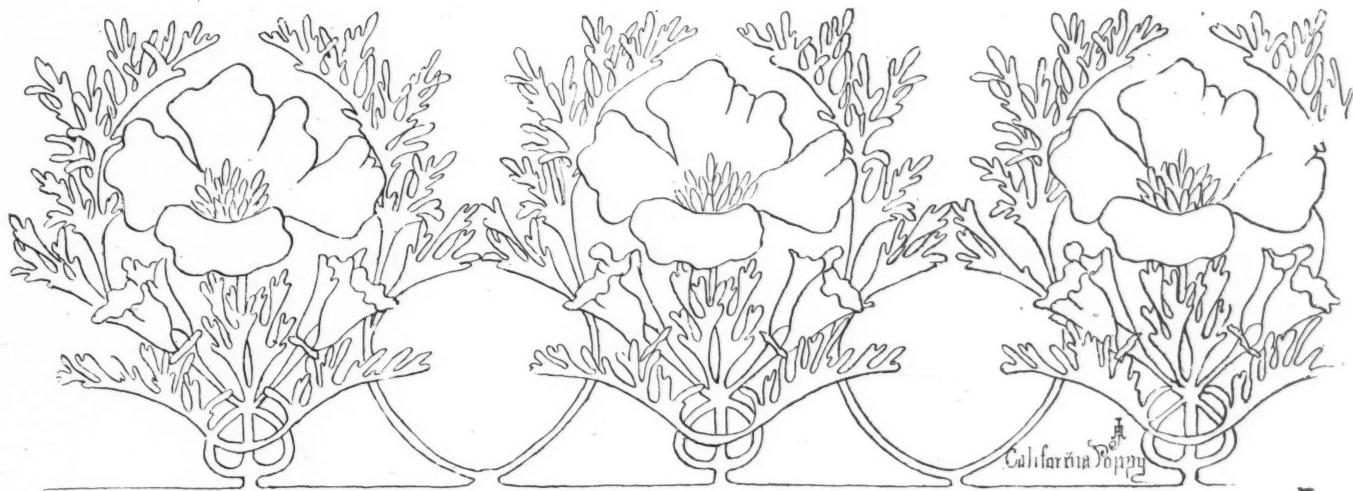


YELLOW MARIPOSA LILIES—J. M. CULBERTSON Treatment by Kathryn E. Cherry

THE flowers are a deep yellow. Paint the flowers with Yellow for Painting, Yellow Brown, a little Yellow Red in the very centers; stems are Brown Green; buds are Yellow Green and Brown Green. Background, Yellow Brown, Brown Green, Mauve. Second Fire—Same color as used in the first fire. Strengthen the flowers with Painting Yellow and Brown Green, to this add a little Yellow Red in the dark shadows.

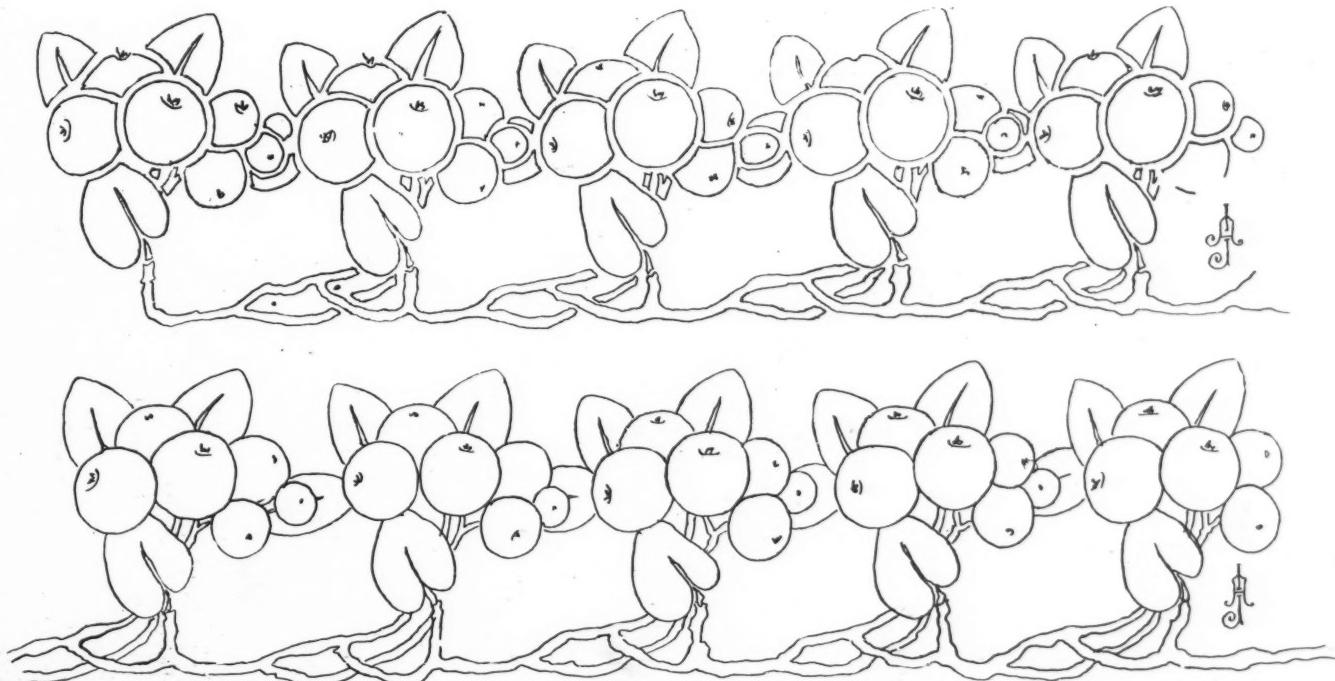


J. M. CULBERTSON



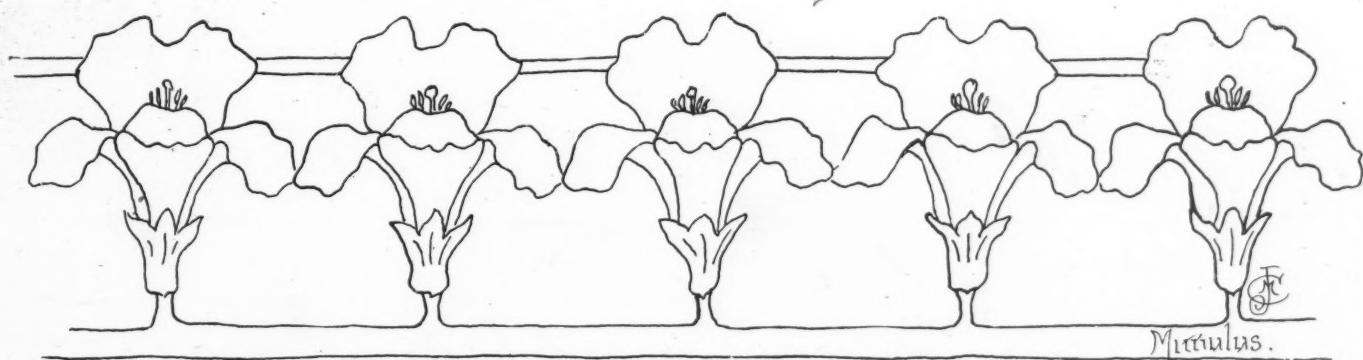
BORDER, CALIFORNIA POPPY—IDA A. JOHNSON

(Treatment page 232)



BORDER, MANZANITA—IDA A. JOHNSON

(Treatment page 232)



BORDER, MIMULUS—J. M. CULBERTSON

(Treatment page 232)



MATILIDA POPPY—IDA A. JOHNSON

Treatment by Kathryn E. Cherry

The flowers are white, shaded with Painting Yellow to the centers. Paint the shadow side of flower with Apple Green and Rose. Centers are Painting Yellow and Apple Green. Leaves are Yellow Green, Shading Green and a little Brown Green.



WILD HOLLYHOCK—J. M. CULBERTSON Treatment by Kathryn E. Cherry

OUTLINE design with Grey for Flesh, then fire. Paint flowers with Yellow for Painting and a little Pompadour shading toward the centers with Blood Red. The leaves are Apple Green and Brown Green, the stems are Brown Green

and a little Mauve. For the background use Albert Yellow, Brown Green, a little Mauve.

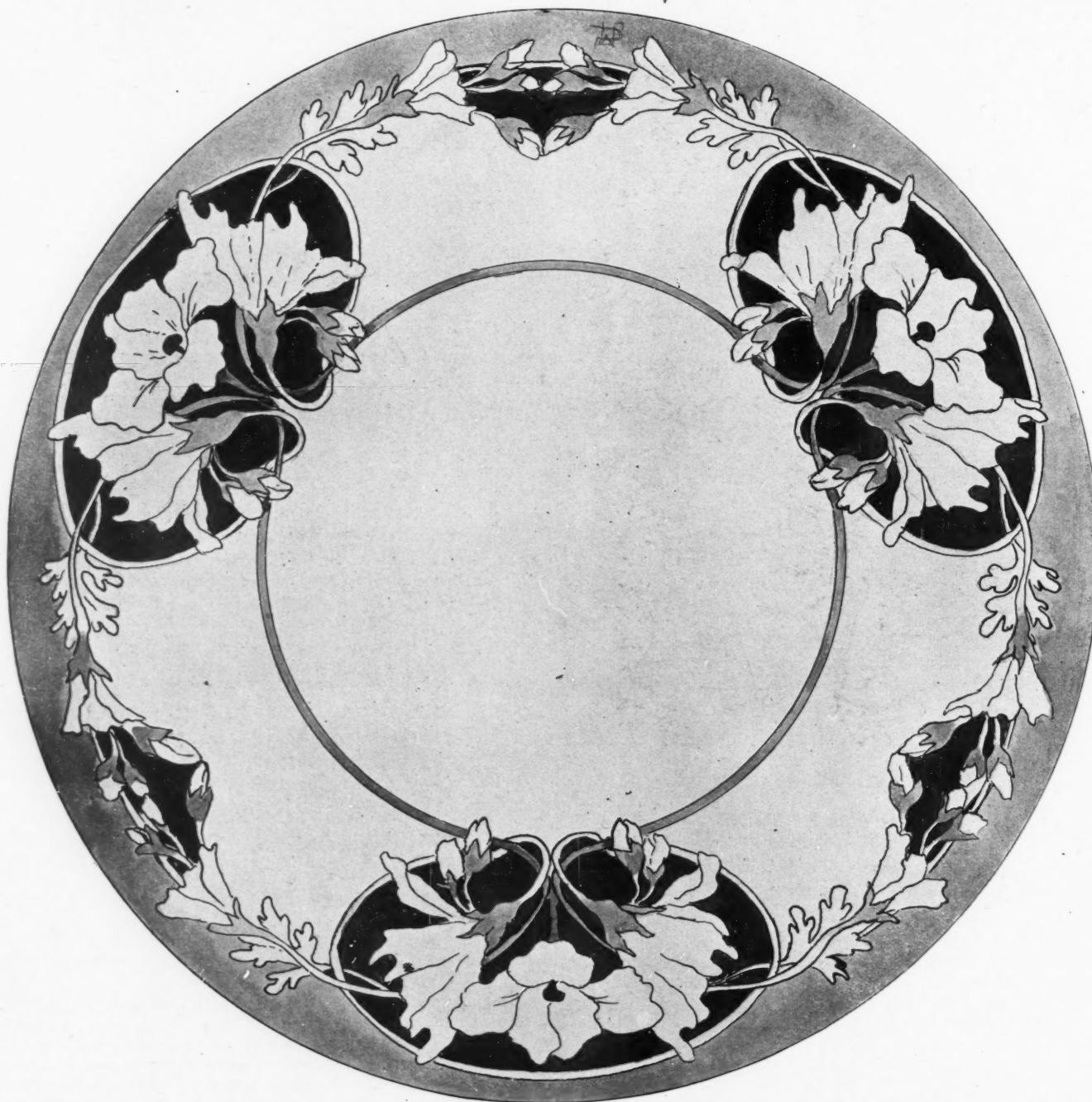
Second Fire—Same colors as used in the first firing. Just strengthen the shadow side of flowers.

WILD ASTER (Supplement)

C. L. Wiard

FIRST Fire—After carefully blocking in the flower spaces, paint in the stems and leaves, using Yellow Green and Blue Green for the lighter tones and shade with Olive Green and a little Black in the darker places. Then paint the flowers with a good size pointed shader, using Blue Violet for the general tone and Deep Violet for the darker ones. Wash out the high lights with a little Turquoise Blue in the brush.

The centers are of Lemon Yellow shaded with Yellow Brown and Pompadour and Black. The shadows may be painted in with any grey. Warm Green or Yellow and Deep Violet is good. Second Fire—Lay in the background with Lemon Yellow and a little Yellow Green in places. Paint over the shadow forms and some of the flowers. Shade the flowers with Deep Violet and a little Black in the darkest parts. Strengthen the stems and touch up the centers. A little white enamel may be used effectively on the lighter flowers.



PLATE, WILD HOLLYHOCK MOTIF—J. M. CULBERTSON Treatment by Jessie M. Bard

OUTLINE design in Grey for Flesh and a very little Black. Flowers and buds are painted with a thin wash of Blood Red making a delicate pink and shaded with Blood Red and a very little Ruby.

Grey tones at the edge painted with Grey Yellow and a

very little Yellow Brown. Dark spaces back of flowers are gold. Leaves and stems are a thin wash of Moss Green and Grey for Flesh. Pistil of flower is Black and a little Ruby. A wash of an ivory tone may be put over the balance of the plate.



LANTERNS OF THE FAIRIES—J. M. CULBERTSON
(*Calochortus Albus*)

Treatment by Kathryn E. Cherry

SKETCH in the design, paint the leaves with Apple Green and Shading Green; the stems with Brown Green and Shading Green; the flowers are shaded with Mauve and a little Apple Green, leaving the high lights white. Paint the background with Copenhagen Blue, Mauve, Shading Green.

Second Fire—Paint a thin wash of Painting Yellow over the flowers, strengthen the leaves with Yellow Green, and a little Grey for Flesh.

BRODIAEA (Page 238)

Treatment by Kathryn E. Cherry

THE flowers are a delicate yellow. Paint the flowers very thin with Painting Yellow, shaded toward centers with Apple Green, the very center is stronger Yellow. Leaves, Apple Green, Shading Green and a touch of Black, the stems are a tender yellow, use Yellow and Apple Green.



SMALL BOWL DESIGN IN THREE SHADES OF BLUE

Frances Ellen Newman

OUTLINE a good wide line using two parts Copenhagen Blue, one part Banding Blue. Fire. Paint over the entire surface with two parts Copenhagen Blue and one part Banding Blue. When quite dry dust with same then clean out the flower and leaves and fire.

Third Fire—Paint over the entire surface with Russian Green very thin and when dry dust with Pearl Grey.

*** * *
YELLOW SAND VERBENA (Page 240)**

Treatment by Kathryn E. Cherry

FLOWERS, Painting Yellow, shaded with Yellow Brown and Brown Green. Center, Yellow Red. Leaves, Brown Green and Yellow Brown. Stems, Yellow Brown and Black.

*** * *
PINK SAND VERBENA (Page 240)**

Treatment by Kathryn E. Cherry

PAINT flowers with Rose. Centers with Yellow. Leaves, Moss Green and Brown Green. Stems, Blood Red and Mauve.

*** * *
BITTER SWEET—HARRIETTE B. BURT (Page 246)**

Treatment by Kathryn E. Cherry

UTLINE the design with Blood Red. Fire. Paint the berries with Yellow Red, shade with Blood Red. Leaves, Yellow Brown, a little Brown Green. Stems, Auburn Brown.

Third Fire—Oil and dust a background with Coffee Brown. Then clean the berries out with a little on the end of a brush handle.

*** * *
STUDIO NOTES**

Mrs. Bonnie Webb Moseley, teacher of china painting and design, of Houston, Texas, has changed the location of her studio to 412 Beatty Building, on Main Street.

*** * *
ANSWERS TO CORRESPONDENTS**

L. D.—The gold you mention is a secret with the factories. If you buy the pure gold which comes in powder form I think you will find it more of a yellow tone.

Mary W. Knight.—We regret that we haven't the color study of Rose Tray by Ida M. Ferris, which was published in our Rose Book. We give you the address of the artist, Mrs. Ida M. Ferris, Holdridge, Fostoria, O. She may furnish you with the required study. This inquiry would have been answered by mail if you had given us your address.

R. G. H.—The design for dinner set was not to be outlined as it was to be carried out in one fire. Most pupils like to save as much firing as possible and in that case it is well to encourage them to work for one fire when it is possible, some designs require more. Transparent green lustre requires a hard fire, the trouble is not in the firing when it is spotted but in the application. Some dust may have settled into it or some other foreign substance that is injurious to it.

J. C. M.—The treatment for the prize dinner set was written for one fire, so carry it out just as it is given; where the outline is between the leaves a fine line can be scratched. The center of the flower is the large light spot or pistil. If you prefer using an outline you may use Banding Blue and Grey for Flesh. It is a matter of choice whether you use pen or brush for outlining. The color is thinned with oil of lavender when outlining with a brush. You can use your gauge for this work.



"RAILSBACKS"

THE
KERAMIC  ART
CENTER

Results show us that our efforts are appreciated and encourage us to push forward with renewed efforts to make "our shop" the Keramic Art Center for this community.

Our new catalog containing the cream of the potters' art, will be ready for distribution in March and you are requested to send us your name and address, that we may send you a copy.

We are pleased to announce that Maude McPherson Hess and Meta K. Schumacher will continue as our teachers—their efforts having won them great admiration from their many pupils as well as from the public.

EVERYTHING FOR THE CHINA DECORATOR

RAILSBACK CHINA CO.
LOS ANGELES, CAL.

M. T. WYNNE

39 West
21st St.
BETWEEN 5TH
AND 6TH AVES.
N. Y. City

Importer of
White China Novelties, Etc.

Specials for this month only



AUSTRIAN CHINA TEA CUP AND SAUCER
SPECIAL, 16 CENTS EACH, NET
REGULARLY SOLD FOR 28 CENTS



Austrian China
Twisted Pepper or Salt, 5c each net



Austrian China
Barrel Sugar Shaker, 10c each net
Twisted Sugar Shaker, 10c each net

**THIS IS A
SPECIAL BARGAIN**

The above goods are First Quality China—no seconds
Illustrated catalogue of French China and Royal Satsuma Ware
now ready for mailing. Agents for Revelation Kiln, Keramic Studio, Sleeper's and Hasburg's Gold.

Weneeda Campana's

COLORS, SOLD AT REASONABLE PRICE, JUST AS GOOD
Also see below few of our specialties and send for large catalog, postage 8c



CAMPANA'S COLORS, As Good As Any. COST HALF
Send for Price List



Opal Lustre 16 cents, etc.
Send for List



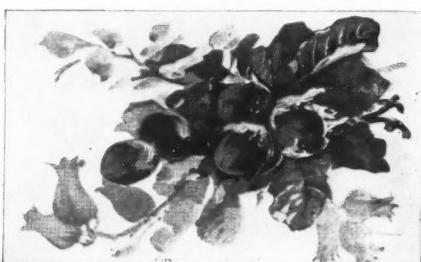
Fine Grape Design for Bowl or Tankard, Steins,
etc. In Colors, 15 cents.



6 Fine Conventional Designs all
in Colors, and Directions, 40c
12 Studies, 80 cents



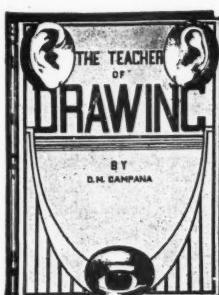
Set of 3 Ring Dividers, very practical.
Set, 10 cents



6 Fine Fruit Studies in Colors, and Directions
40 cents. 12 Studies 80 cents



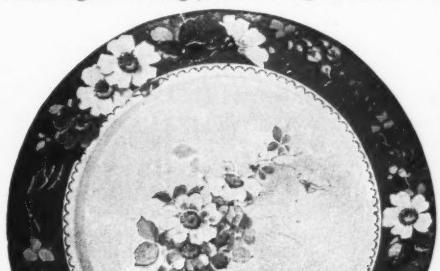
FAST-U-MARK Outlining Paper, fires
in Black, 11x13 Sheet
20 Cents



Teacher of Drawing, fine human figure drawings, 75c 174 original ideas, 60c



Shells of All Kinds in Colors and Directions, 25 cents



6 fine Rim Plate Decorations all in Colors and Directions, 40 cents



China Painting Instruction Book, best book published, 75 cents



Leather Instruction Book and Patterns 40 cents



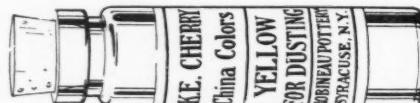
CAMPANA'S FLEXIBLE RULER
YOU CAN MAKE STRAIGHT LINES ON ANY curved shape. Also by following it with your pen, make perfect bands. Finest help.
20 INCH LONG — ORIGINATED AND MFG'D. BY D.M. CAMPANA - CHICAGO - ILL.

Flexible Ruler, Largest on the Market, for all curved shapes of China, 20 inch, 30 cents

D. M. CAMPANA, 112 Auditorium Bldg., CHICAGO, ILL.

K. E. CHERRY'S CHINA COLORS

THE NAME OF MRS. CHERRY
is a guarantee that these new colors were selected
with special care and artistic taste.



SPECIAL DUSTING COLORS

WATER GREEN NO. 1	30c	WATER BLUE	30c
WATER GREEN NO. 2	30c	GLAZE FOR BLUE	25c
GLAZE FOR GREEN	25c	GREY BLUE	25c
WATER LILY GREEN	35c	DARK BLUE FOR DUSTING	30c
FLORENTINE GREEN	30c	DOVE GREY	35c
BRIGHT GREEN	30c	MODE	40c
CAMEO	30c	COFFEE BROWN	30c
DEEP IVORY	35c	YELLOW FOR DUSTING	25c

THE SIXTEEN COLORS SENT, POSTPAID, FOR \$4.50

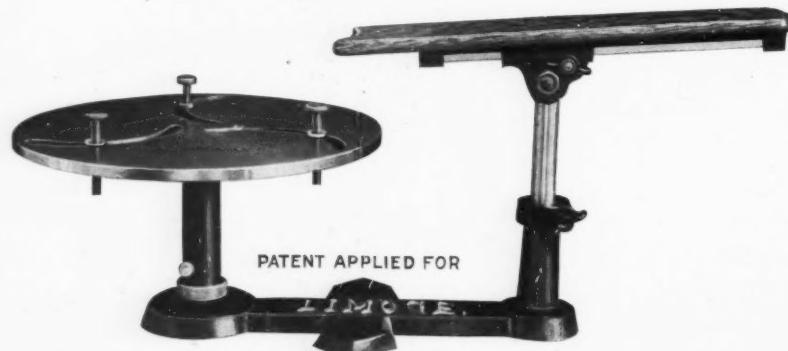
Send for price list of 24 selected standard colors. All colors sent postpaid

THE ROBINEAU POTTERY
SYRACUSE, N. Y.

W. A. MAURER, Council Bluffs, Iowa LARGEST WHITE CHINA STOCK IN U. S.

MANUFACTURERS KLONDIKE GOLD

LIMOGES BANDING WHEEL



Special for the Month of March!
We will offer this Banding Wheel at
\$9.00 CASH PRICE
SEND YOUR ORDER NOW!

HALL'S SUPERIOR ROMAN GOLD

For Quality and Quantity is Unsurpassed

PUT UP IN DUST PROOF BOXES

LARGE SIZE (18 grains)	75c per box	\$7.20 per dozen
FRENCH " (12 "	50c "	\$4.75 "
SMALL " (6 "	26c "	\$2.60 "

POSTAGE OR EXPRESSAGE PAID

SEND FOR A FREE SAMPLE

Manufacturers also of the

FAMOUS UNIQUE GOLD

REGISTERED

Put up in
Sealed
Glass Pans

Single Box 50c

U. S. PATENT
No. 82511

Requires but
one application
and one fire

\$4.75 per dozen



Franklin Hall 116 NORTH 15TH STREET Philadelphia, Pa.

DEALER IN ALL MATERIALS FOR CHINA DECORATION

This wheel is the acme of perfection and will instantly please the most exacting, being mechanically perfect and finely finished.

The ease and quickness of the operation of centering the article to be banded, will commend it to all. Every part is scientifically correct and the workmanship ois f the best. The revolving principle is so perfect and the adjustment so accurate that it revolves absolutely true and with the slightest touch.

The three centering discs on the top of the wheel move together, automatically to and from the center in the curved slots and are fastened in any desired position by the set screw underneath the wheel.

The wheel disc is highly polished as are all other mechanical parts, while the arm rest is made of wood, doing away with the annoyance of resting the bare arm on cold iron as you do with other wheels.

The arm rest is adjustable in every possible direction—can be raised, lowered, reversed, tilted up or down at either end, slides over the wheel or away from it and may be slanted to any angle, right or left.

All of these positions are quickly and securely obtained by means of the two thumb screws shown in the cut. Face of the wheel is 12½ inches in diameter.

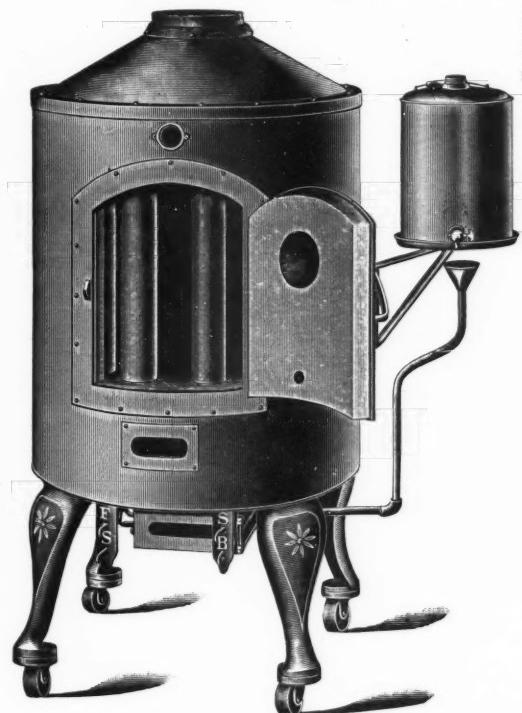
An ornament in any studio.

THE REVELATION KILNS

H. J. CAULKINS

Especially well adapted for Glass Firing

M. C. PERRY.



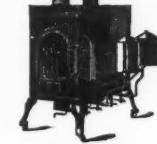
This is our new No. 3 round kiln.

The removable tubes by the door constitute the essential advantage of this kiln, as they make a complete circle of flame about the oven. They may be used or not, at the will of the firer, but are especially desirable when an even, strong heat is necessary for certain classes of work.

Our Pottery Kilns are built on the same plan, with heavier construction and Crane Hinge Doors. We have a small combination kiln for studio and craft work as well as school work, which cannot be surpassed.

We also make larger kilns, which will fire to any heat required for developing clay bodies or porcelain glazes. For the first time in the history of ceramics these kilns have made it

possible for the amateur to develop the highest grade of professional pottery.



We also construct to order all sizes and shapes of kilns for all purposes requiring heat in manufacturing, for melting, enameling, fusing, testing, etc., both in the open flame and closed oven.

Send for one of our catalogues containing testimonials of the foremost decorators in this and other countries who make exclusive use of Revelation Kilns.

If you want to know about the Revelation Kiln ASK THOSE WHO USE THEM

H. J. CAULKINS & CO., LTD.
Manufacturers of CHINA KILNS, ENAMEL FURNACES, DENTAL and OTHER HIGH HEAT FURNACES

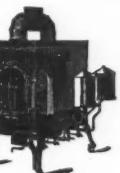
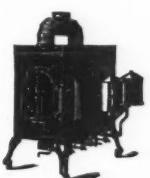
24 Gratiot Ave., DETROIT, MICH.

If china decorators would do their own firing with a Revelation Kiln, then figure what they had saved, the results would be another revelation.

The most perfect device for public or private studio use, as good chimney connection is all that is required for perfect operation. The fuel, kerosene oil, is easily obtained in all places.

Being of tubular construction, so that a series of little firebrick flues form the wall of the oven, there is no chance for warping and going out of shape, as in the case of a flat brick wall.

No plumbing, no gas bills, no flying back in the mixer, no escaping of unhealthful or disagreeable fumes into the room.



No. 6 (see below)—This is the most popular size for general studio use. No. 7 is for professional and factory firing.

The radiation of heat into the interior is almost without loss, since the fire-brick forming the tubes is

very thin. On the other hand, the fire-brick and heavy non-conducting wall on the outside prevents the radiation of heat into the room so that the kiln can be fired with comfort.

These kilns may be arranged with a series of shelves to accommodate flat glass.



KERAMIC STUDIO

Miss Emilie C. Adams

Minatures

Portraits and Figures on Porcelain and Ivory.
Decorative Work in both Mineral Painting and Water Color Studios, 745 Third Ave., Lansburgh, N. Y.
and Director of the Troy, N. Y., School of Arts and Crafts.

The Art Institute of Chicago

CERAMIC DEPARTMENT
ABBY POPE WALKER, INSTRUCTOR
Send for Information
THE ART INSTITUTE OF CHICAGO.
Department K, Chicago, Ill.

Miss Jessie M. Bard

INSTRUCTOR IN

Design, Jewelry, Leather Work and China Decoration
The Williamsport-Dickinson Seminary, Williamsport, Pa.

The China Shop

921½ New York Avenue, Washington, D. C.
MRS. M. W. BURTON

China—White and Decorated—Materials

FIRING—Classes in Water Colors, Leather Craft, Porcelain Design. Outline Ink that fires black. Beautiful Violet Gold. Figures and Miniatures on Porcelain.

Mrs. K. E. Cherry

Marina Building, Grand and Lindell Avenues, St. Louis

DESIGN AND CHINA DECORATION

Lessons in Design by Correspondence
Write for Particulars

Mrs. B. B. Crandall

Classes in Ceramics, Oils, Water Colors AND THE CRAFTS

White China and Art Materials for sale
A limited number of out-of-town pupils accommodated in my home. Studio 230 E. Terrace, Chattanooga, Tenn

Miss Amy F. Dalrymple

SPECIAL EXHIBITION of NEW WORK

From Thanksgiving to Christmas
Visitors are most welcome

Trinity Court, Boston, Mass. Telephone 4030 Back Bay.

Miss Mabel C. Dibble

STUDIO 806 MARSHALL FIELD BUILDING,
Cor. Wabash Ave. and Washington St., Chicago.

Teacher of Conventional Design and Enamel Work on Porcelain

Booklet "How to Apply Enamels" 50c

Send for price list of my tested Colored Enamels, and catalogue of Water Color Designs for China.

IMPORTER of JAPANESE SATSUMA WARE for DECORATING

Miss Gertrude Estabrooks'

Book on Methods and Colors for painting in Water Color. Price \$1.00.

Lessons given and studies to rent. Heads, Figures, Flowers and Landscapes. Send for catalogue.

SPECIAL ATTENTION GIVEN to STUDIES for BEGINNERS.
PAINTS AND MATERIALS USED IN MY CLASSES FOR SALE

1103 Auditorium Tower, Chicago, Ill.

Mrs. A. A. Fraze

CHINA PAINTING

Studio 1105 Auditorium Tower. Entrance on Congress St., Chicago
Chicago Agent Bauer's Dividing, Designing and Banding Machine.

China Suitable for Gifts and Prizes

Orders promptly executed.

Original designs for conventional work.

Class days Mondays, Tuesdays and Thursdays.

Private instruction by appointment.

Miss Sally S. Holt

STUDIO, 1434 PLEASANT ST., NEW ORLEANS

CLASSES, Design, Porcelain Decoration, Newcomb Embroidery.

Agent for Keramic Studio Publications

"FAVORITE" CHINA FOR SALE.

Teachers' Directory.

California

SAN FRANCISCO

Mrs. G. E. Dorn, 437 Powell St.

Colorado

DENVER

Miss Ida C. Failing, 1041 Acuna St.

District of Columbia

WASHINGTON

Mr. Paul Putzki, 1110 F. St., N. W.,
Room 50.
Sherratt Art Studio, 608 13th St., N. W.
Mrs. M. W. Burton, 921½ New York
Avenue.

Georgia

ATLANTA

Miss Jeannette Williams, 375 Piedmont
Avenue.
Mrs. Louise Rogers Green, 40½ White-
hall Street

Illinois

CHICAGO

D. M. Campana Art School, Room 112
Auditorium Bldg.
Miss Mabel C. Dibble, Studio 806
Marshall Field Building.
Mrs. A. A. Fraze, Studio 1105 Auditorium
Tower, Entrance on Congress St.
May E. Reynolds, 115 Auditorium Bldg.
Prof. Franz J. Schwarz, 126 So. Ridge-
land Avenue, Oak Park.
Blanche Van Court Schneider, 102
Auditorium Building.
Gertrude Estabrooks, 1103 Auditorium
Tower.
The Art Institute of Chicago, Dept. K.
Ione Wheeler, 410 Michigan Ave.

Iowa

DAVENPORT

Miss Edith Alma Ross, 312 E. 14th St.
DES MOINES

Mrs. Alice Seymour

4200 Harwood Drive.

Ada Borre-Newquist

Studio 1511 22d Street

Louisiana

NEW ORLEANS

Miss Sally S. Holt, 1434 Pleasant St.

Massachusetts

BOSTON

Mrs. H. E. Hersam, 165 Tremont St.
Marion Alida Youngjohn, Hastings
Building, 165 Tremont Street.
Miss Amy F. Dalrymple, Trinity Court.

HOLYOKE

Mrs. L. A. Utley, 164 Cabot St.

Missouri

ST. LOUIS

Mrs. K. E. Cherry, Marina Building
Grand and Lindell Avenues.

KANSAS CITY

Mrs. Gertrude T. Todd

3009 Forest Avenue.

MINNESOTA

ST. PAUL

Mrs. Henrietta Barclay Paist, 2298
Commonwealth Ave., St. Anthony
Park.

New York

BROOKLYN

Miss Leah H. Rodman, 7 Parkside
Court.

BUFFALO

Mrs. C. C. Filkins

609 Main Street.

NEW YORK

Mrs. Ada Murray Travis, Florentine
Court, 166 West 129th St., cor. 7th
Ave.

Miss M. M. Mason, 126 E. 24th St.

Dorothea Warren O'Hara, 132 E. 19th
Street

Nell Garner Prince, 336 W. 95th St.

Miss Jessie L. Ivory, 212 W. 103d St.

Miss Emily F. Peacock

Mrs. L. Vance-Phillips, 13 Central Park
West

Miss Wilhelmine Lenggenhagen, Studio
55 East 56th Street.

Mrs. Ada Murray Travis, 166 W. 129th
St., cor. 7th Ave.

Miss Leah H. Rodman, 47 W. 36th St.

Osgood Art School, Annette Osgood
Stanton Prop., 181 West 73d St.

L. Vance-Phillips, 13 Central Park West

Miss Charlotte Kroll, Studio, 54 East
124th Street,

Mrs. M. A. Neal, Studio 1425 Broad-
way, cor. 40th St.

SYRACUSE

Miss Jessie Louise Clapp

Myers-Clapp Correspondence School
317 McCarthy Block, corner South

Salina and Onondaga Streets.

Ohio

COLUMBUS

Miss Mint M. Hood, 1092 E. Rich St.

Oregon

PDXLAND

Maude Huff, 30 North 20th Street.

Jeanne M. Stewart, 1201 Wilcox Bldg.

Jessie L. Ivory

Studio 212 W. 103d St., New York City

INSTRUCTOR IN

China Decoration, Water Colors and Leather Craft

Designs with color schemes and stencil furnished.

Original designs made to order.

Reference required when sending designs on approval.

Ceramic Colors, Gold and Medium for sale.

Careful firing

Miss Charlotte Kroll

Studio, 54 East 124th Street, New York City

CLASSES IN PORCELAIN DECORATION

FIRING

Miss M. M. Mason

Design—Art Appreciation

Classes { Water Color Painting

Designs with Color Schemes furnished.

126 East 24th St., New York

Bonnie Webb Moseley

has moved to her new location, 412 BEATTY BLDG., on Main Street, HOUSTON, TEXAS, and will be pleased to have Teachers and those interested in china visit her when in the city.

Aulich's Colors and Medium for Sale. A complete line of White China for Sale.

Mrs M. A. Neal

CLASSES IN CHINA DECORATION

And Water Color Painting in all Branches

Designs, with Color Schemes, Water Color Sketches
Firing. Private Instruction by Appointment

Studio, 1425 Broadway, cor. of 40th St., New York City
Phone 2297 Bryant

Ada Borre-Newquist

Studio, 1511 22d Street, Des Moines, Iowa.

China Decoration and Water Colors

Private and Class Lessons in Conventional and Naturalistic Design.

FIRING

MATERIALS

Dorothea Warren O'Hara

132 East 19th Street, New York

Design and the Decoration of Porcelain

SEND FOR NEW CATALOGUE OF DESIGNS

Henrietta Barclay Paist

For over twenty years a Teacher of China Painting

Pupil of Ernest A. Batchelder, in Design. A practical course in Design by correspondence for the China Decorator, tested nearly three years. **SPECIAL RATES TO CLUBS—WRITE FOR PARTICULARS.** Water color designs for sale and rent. Write for New Catalogue. Designs sent on approval.

For Sale—A portfolio of 12 designs in outline with full printed directions for coloring and applying to china. Price \$1.

2298 COMMONWEALTH AVE., ST. PAUL, MINN.

Nell Garner Prince

STUDIO 336 W. 95th ST., NEW YORK CITY.

DESIGN and CHINA DECORATION

Designs to Rent

Lessons by Correspondence

Paul Putzki

Classes in China and Water Colors

STUDIOS { 1110 F St. N. W., Washington, D. C.
815 No. Howard St., Baltimore, Md.

The Putzki Colors carefully selected and prepared, also Medium for sale. Price list mailed on application.

May E. Reynolds

LESSONS IN CHINA PAINTING

Naturalistic and Conventional Studies for rent.

115 Auditorium Bldg., Chicago, Ill.

Miss Edith Alma Ross*New Studies in Water Color for Rent*

New designs for china decoration, naturalistic and conventional
New Landscape Studies.
New designs for dinner cards, tally cards and calendars.
Special new designs for china arranged in sets.
Studies sent on approval upon receipt of reference.
For Price-list Address 312 E. Fourteenth St., Davenport, Iowa.

Miss Leah H. Rodman

STUDIOS 47 West 36th Street, New York City.
7 Parkside Court, Brooklyn, N. Y.

Classes in the Decoration of Porcelain in Enamels
Naturalistic and Conventional Designs.

Original Designs and Color Schemes for Sale or Rent.
DESIGN TAUGHT BY CORRESPONDENCE

Arrie E. Rogers*Design and its application to China and Leather Crafts*

STUDIO
625 Clyde Street
Pittsburg, Pa.

Phone 1943-J. Schenley Designs with color schemes furnished

Blanche Van Court Schneider

Studio 102 Auditorium Bldg., Chicago
Designs—Stains—Tools and Leather

FOR LEATHER CRAFT

Water Color Studies for China - { For Rent
Send for New Catalogue

Lessons in China and Leather Crafts.

Jeanne M. Stewart

Formerly of Chicago is now located at 1201 Wilcox Building, Portland, Oregon

CHINA, WATER COLORS, DESIGN

Send for 1913 CATALOGUE containing many new and unique suggestions. **SPECIAL SALE** of designs in groups of 5 for \$5, containing many \$8 and \$10 studies. Lists upon application.

Mrs. Alice Seymour

4200 Harwood Drive, Des Moines, Iowa

WATER COLOR DESIGNS FOR CHINA

Holiday Cards and Folders Printed in Outline for Hand Coloring.

A. B. Cobden's Ceramic Art School**COBDEN'S SPECIAL CERAMIC COLORS****COBDEN'S PURE ROMAN GOLD**

In Powder

First Quality Only

MEDIUMS, BRUSHES AND ALL MATERIALS**FOR CHINA DECORATING****SOLE AGENT FOR PERFECTION KILNS**

13 South Sixteenth Street PHILADELPHIA, PA.
Special Agent for Keramic Studio Publications

MRS. H. E. HERSAM

165 Tremont Street, BOSTON, MASS.

IMPORTER of WHITE CHINA from ALL COUNTRIES

Full line of choice Haviland! Also Satsuma.

FIRING EVERY DAY AGENT FOR REVELATION KILNS



Are you awake to the superiority of Revelation kilns? They meet all needs and pocket books, from \$34.00 and up. May we not have your request today for illustrated list 130K and full information.

Make banding easy by getting an "Arto" Self Centering Banding Wheel
Everything for Artists and China Painters

A. H. Abbott & Co., 127 North Wabash Ave., Chicago
SELLING AGENTS FOR REVELATION KILNS OUTSIDE OF COOK COUNTY, ILL.

Have you seen our latest Class Room Book, No. 4,
on Conventional Decoration of Porcelain and Glass?
Keramic Studio Pub. Co.

Teachers' Directory.**Oklahoma.**

OKLAHOMA CITY
Mrs. Wynn R. Jewell, 23 1-2 Broadway Circle.

Pennsylvania

WILLIAMSPORT
Jessie M. Bard

Williamsport-Dickinson Seminary.

PITTSBURG

Arrie E. Rogers, 625 Clyde Street.

Tennessee

CHATTANOOGA
Mrs. B. B. Crandall, 230 E. Terrace.

Texas

HOUSTON
Bonnie Webb Moseley, 412 Beatty Building.

Wisconsin

MILWAUKEE
Anna E. Pierce, 35 Belvedere Flats, 721 Grand Avenue.

Outlining Ink

ALWAYS READY, to use with pen on china—FIRES BLACK — per bottle, 35 cents, post-paid.



THE MYERS-CLAPP CORRESPONDENCE SCHOOL
317 McCarthy Block, Syracuse, N. Y.
(See general adv. 3rd page cover)

WANTED

A good naturalistic china painter who can also do good outlining. Moderate salary to begin with.

Address

MRS. B. W. MOSELEY
412 Beatty Building
Houston Texas

Prof. Franz J. Schwarz

126 S. Ridgeland Ave., Oak Park, Ill. Studio for instruction in figure and miniature painting on porcelain and ivory. Also modern original conventional work. Telephone Oak Park 3807R.

Modern Conventional Designs made to order to fit any shape of china.

Studio can be reached in 35 minutes from the city by taking the Chicago and Oak Park Elevated R'y at any loop station and getting off at Ridgeland Ave. Walk half block south.

Mrs. Gertrude T. Todd**DESIGNER AND DECORATOR
OF PORCELAIN**

Studio 3009 Forest Ave., Kansas City, Mo.

Mrs. Ada Murray Travis

Telephone 1183 Morningside

Studio Florentine Court 166 West 129th St., New York City

TO OUT OF TOWN TEACHERS

I am prepared to show for the coming season the largest collection of Studies in ENAMEL, Conventional and Naturalistic Designs and Color Schemes. Over one hundred pieces in Vases, Plaques, Tankards, Comports, Trays, Punch Bowls, Pitchers, etc.

L. Vance-Phillips

13 Central Park West, New York City

CERAMIC PAINTING and DECORATING

Ivory Miniatures, Mineral Colors for Flesh Painting, Mineral Colors for Decorative Painting. Complete set of enamels. Send for Price List and Quotations.

(Chautauqua Summer School)

Miss Emily F. Peacock

MAKER OF FINE JEWELRY

578 Madison Ave., between 56th and 57th Sts.
New York City

St. Louis School of Fine Arts

WASHINGTON UNIVERSITY

POTTERY, CERAMIC DECORATION

AND INSTRUCTION IN ALL BRANCHES OF THE ARTS

LINDELL BOULEVARD AND SKINKER ROAD

For Full Information and Free Illustrated Catalogue

Apply to E. H. WUERPEL, DIRECTOR

OSGOOD ART SCHOOL

Are you aware that OSGOOD'S STANDARD PINK will stand repeated firings and is always reliable? Per vial 40 cents.

The LATEST and BEST BOOK UPON CHINA PAINTING.

19th Illustrated Edition sent Post-paid for 75 cents. Stamps not accepted. A 43 page catalogue free. Royal Worcester Powder Colors and Royal Meissen and LaCroix Colors in Powders. Orders receive prompt attention.

181 West 73d Street, New York City

**PORTRAITS
ON CHINA
MINIATURES ON IVORY**

A complete and accurate printed course, giving formulas and all instructions by mail. Learn this beautiful art. My Gold and China Colors for sale.

J. ORRELL MILEN

The Cliffs Farmington, Iowa

**FINE PRINTING FOR
THE WHITE CHINA TRADE****CATALOGUES AND BOOKLETS**

LYMAN BROS. Inc., Syracuse, N. Y.

201-205 Gifford Street

Please mention this magazine

When writing to advertisers please mention this magazine

"Sphinx" Liquid Burnish Gold

Prepared in the proper consistency for direct application. Made in the following colors:

LIQUID ROMAN GOLD LIQUID GREEN GOLD

LIQUID HARD OR UNFLUXED GOLD

LIQUID WHITE GOLD

WARREN-O'HARA'S ENAMELS

FOR RAISED OR RELIEF PAINTING

A distinct novelty in China Painting, producing the most beautiful and artistic results. Write for descriptive price list explaining their use and application.

"SPHINX" Improved

China Painting Palette Box

Banding Wheels, Dresden Porcelain Plates, Medallions and Cuff Buttons. China Colors of all manufacturers.

**CAMELS HAIR QUILLED BRUSHES OF
FINEST FRENCH MAKE**

White China

for decorating can be had at our branch house, 825 Washington Ave., St. Louis. Write to them for catalogue.

Kilns TO BURN GAS, KEROSENE OR CHARCOAL Kilns

HANDBOOKS ON CHINA PAINTING

F. WEBER & CO.

China Painting and Artists' Materials

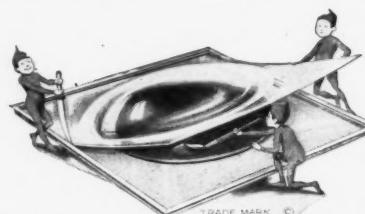
PHILADELPHIA, PA.

ST. LOUIS, MO.

BRANCH HOUSES

BALTIMORE, MD.

General catalogue vol. 325 mailed on request.



There's a World of Meaning in the Word "Quality"

When Applied to Ceramic Goods

It means smooth, easy working gold possessing sufficient body to insure an evenly covered surface—It means a gold so scientifically compounded that every package is absolutely uniform in quantity, quality and color—It means a gold that comes from the kiln a rich, golden brilliancy that gives a charming touch of luxuriousness to the finished work.

SLEEPER'S CRUCIBLE GOLD

IMPLIES "QUALITY" IN ITS FULLEST SENSE

The only ceramic gold really entitled to be called "The Best"

Manufactured by
FRED L. SLEEPER
950 Diversey Parkway—CHICAGO

FAVOR, RUHL & CO.

DISTRIBUTORS

NEW YORK

CHICAGO

BOSTON

Ask Mr. Sleeper about the Three Exclusive Designs he offers FREE

Wilke Studio China Kiln

FOR FIRING DECO-
RATED CHINA,
GLASS, ETC.

WRITE FOR
CATALOGUE



MANUFACTURED BY
LAVELLE FOUNDRY CO., ANDERSON, IND., U. S. A.

When writing to advertisers please mention this magazine

A Word About the Warren-O'Hara Colors and Enamels

THESE products are the culmination of twenty years' experiment and experience by Dorothea Warren O'Hara.

The motive underlying this long study was to produce enamels and colors, ready-prepared, that would eliminate all uncertainty and danger of failure even when used by the beginner.

The Warren-O'Hara enamels now come in sixty-three (63) colors and shades ready for use. There is no mixing, fixing or fusing required, and the range of colors gives the exact shade desired.

The enamels, if properly applied, positively will not chip, blister or peel. The colors develop uniformity during firing.

They are on sale at all artists' materials stores—or address,

Warren-O'Hara Color Company

132 EAST 19th STREET
NEW YORK CITY

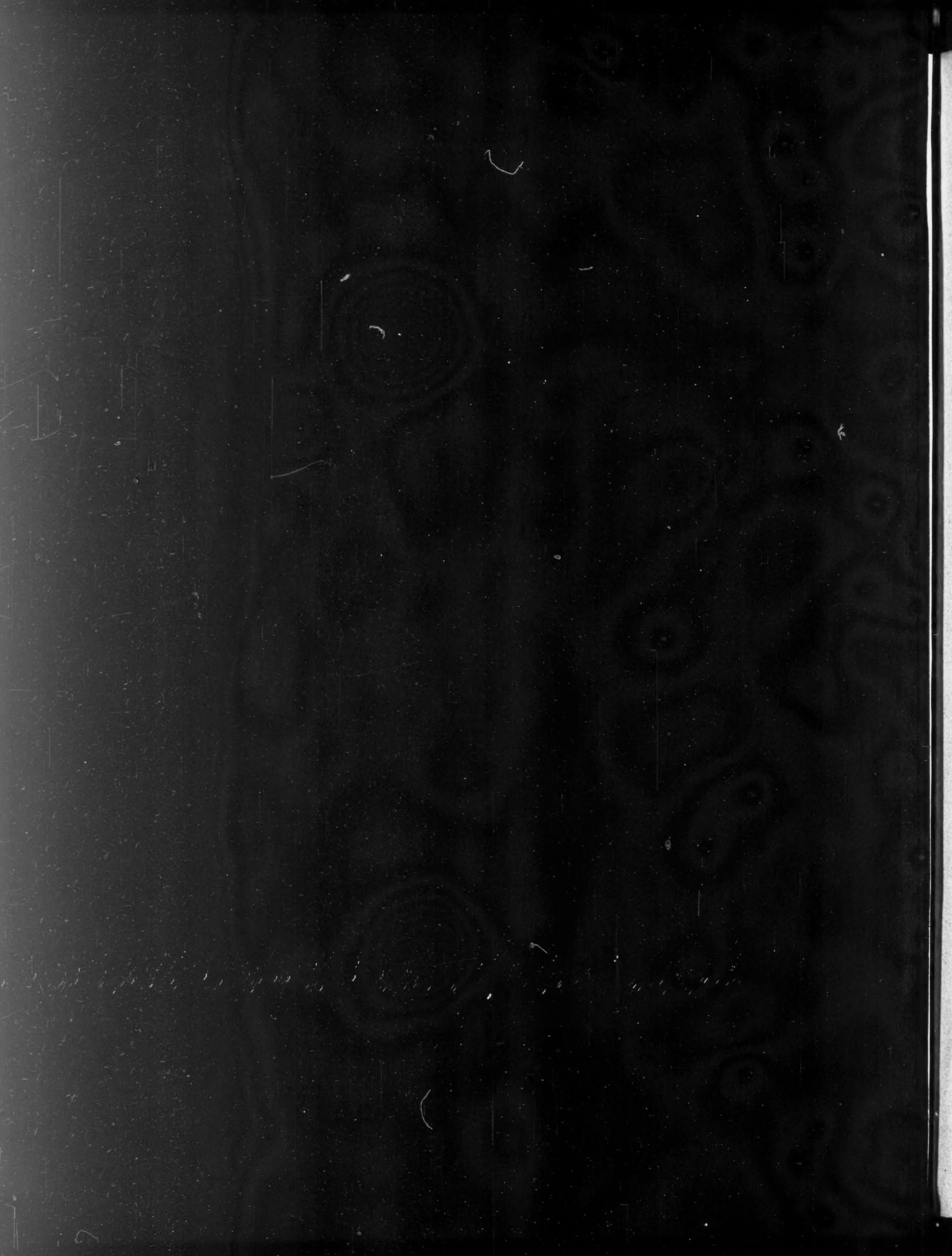
BEST QUALITY

LARGEST VIALS

SPECIAL

EXTRA HARD ENAMELS in sixteen (16) colors, for those who cannot obtain soft glaze china and desire to do HIGH RELIEF work on French or other hard glaze china. These enamels work entirely different from our regular Hard enamels which should be applied thinly.





IMPROVED OUTLINING INK



USED WITH PEN ON CHINA DRY BY HEATING
COLORS AND GOLD

MAY BE USED ALSO, BEFORE FIRING

Per Bottle 35 cts., post paid

Myers-Clapp Correspondence School
317 McCarthy Block, Syracuse, N. Y.

A Sample Copy for 10 Cents

is merely for introduction to NEW PEOPLE interested in Ceramics.

Keramic Studio Publishing Co., Syracuse, N. Y.

NEW BOOKS

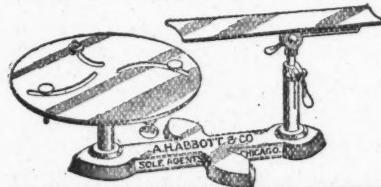
KELLEY & MOWLL'S

A Text Book of Design, \$2 post paid
PROF. ARTHUR DOW'S
Theory and Practice of Teaching Art

\$1.50 Postpaid

Send orders for these books to
KERAMIC STUDIO PUBLISHING CO., SYRACUSE, N. Y.

You'll want an "Arto" self centering



banding wheel when you know its merits and helpfulness. Send for a circular to-day. The best White China and Artists' Material is found here. Lists on request.

EVERYTHING FOR ARTISTS AND CHINA PAINTERS

A. H. ABBOTT & COMPANY

127 North Wabash Avenue, Chicago

SELLING AGENTS FOR REVELATION KILNS OUTSIDE COOK CO., ILL.



HIGGINS'



Are the Finest and Best Inks and Adhesives.
Emancipate yourself from the use of corrosive and ill-smelling inks and adhesives, and adopt the Higgins Inks and adhesives. They will be a revelation to you, they are so sweet, clean, well put up, and withal so efficient.

At Dealers Generally

Chas. M. Higgins & Co., Mrs., 271 Ninth Street, Brooklyn, N. Y.

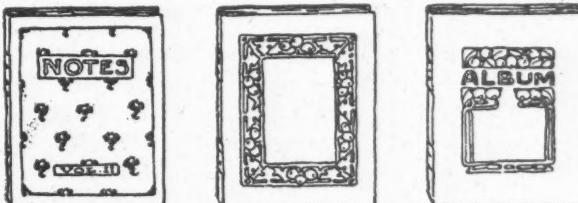
BRANCHES: CHICAGO, LONDON.

DRAWING INKS
ETERNAL WRITING INK
ENGROSSING INK
TAURINE MUCILAGE
PHOTO MOUNTER
DRAWING BOARD PASTE
LIQUID PASTE
OFFICE PASTE
VEGETABLE GL

CLASSROOM PRACTICE IN DESIGN

By JAMES PARTON HANEY

Director of Drawing, High Schools, Greater New York



ONE OF THE ILLUSTRATIONS

A concise, richly illustrated brochure on the teaching of applied design. An exposition of the principles that should underlie instruction in design in the public schools.

Price, postpaid, 50 cents

Wash Method of Handling Water Colour

By FRANK FOREST FREDERICK

Director of School of Industrial Art, Trenton, N. J.

"This little book is a helpful guide and affords a stimulus to the use of water-colour as practiced by the earlier painters, whose beautiful work is unexcelled." — *Inland Printer*.

PRICE, POSTPAID, 50 CENTS

Send for our catalogue "Books on the Manual Arts", FREE on request

THE MANUAL ARTS PRESS
PEORIA Publishers and Dealers in Books on the ILLINOIS

WE DO NOT

give away sample copies of THE SCHOOL ARTS MAGAZINE.
1st: Because the magazine is too valuable.
2nd: Because we are always ready to return the entire amount sent us if subscriber is not thoroughly satisfied and delighted with the magazine.

WE DO

offer to new subscribers a special three months' subscription (three regular twenty-five cent issues), for only twenty-five cents,—the price of a single copy. Send 25 cents in stamps or silver at our risk.

SCHOOL ARTS PUBLISHING CO.,

Dept. M.

BOSTON, U. S. A.



F. B. AULICH'S

WELL KNOWN

Select Powder Colors for China

The best Quality. Finely Ground. BRUSHES and MEDIUM For Sale by Leading Art Stores. WATER COLOR STUDIES TO RENT. Mail Orders Promptly Filled. Send for Price List. 1104 AUDITORIUM TOWER, CHICAGO, ILLINOIS.

WANTED

Copies of Keramic Studio for July, Oct., Nov. and Dec., 1910, Jan., Feb., March, 1911.

Quote price, postpaid, to this Company

KERAMIC STUDIO PUB. CO., SYRACUSE, N. Y.

Copy for April MUST be here the 1st of March

KERAMIC STUDIO PUBLISHING CO.

Keramic Studio Books

Each of the following books, complete in
one volume: Postpaid.

Grand Feu Ceramics.....	\$ 5.00
The Fruit Book.....	3.00
The Rose Book.....	3.00
The Art of Teaching China Decoration, Class Room No. 1.....	3.00
Flower Painting on Porcelain. Class Room No. 2.....	3.00
Figure Painting on Porcelain and Firing. Class Room No. 3.....	3.00
Conventional Decoration of Pottery and Porcelain. Class Room No. 4.....	3.00
Book of Cups and Saucers.....	1.50

SPECIAL COMBINATION PRICES UNTIL FURTHER NOTICE

One Book and Subscription to Keramic Studio.....	6.50
Two Books and Subscription to Keramic Studio.....	9.00
Three Books and Subscription to Keramic Studio.....	11.50
Four Books and Subscription to Keramic Studio.....	14.00
Two Books ordered together.....	5.50
Three Books ordered together.....	8.00
Four Books ordered together.....	10.50
Seven Books ordered together.....	18.50
Eight Books, including "Book of Cups and Saucers".....	19.50

KERAMIC STUDIO MAGAZINE, \$4.00 PER YEAR